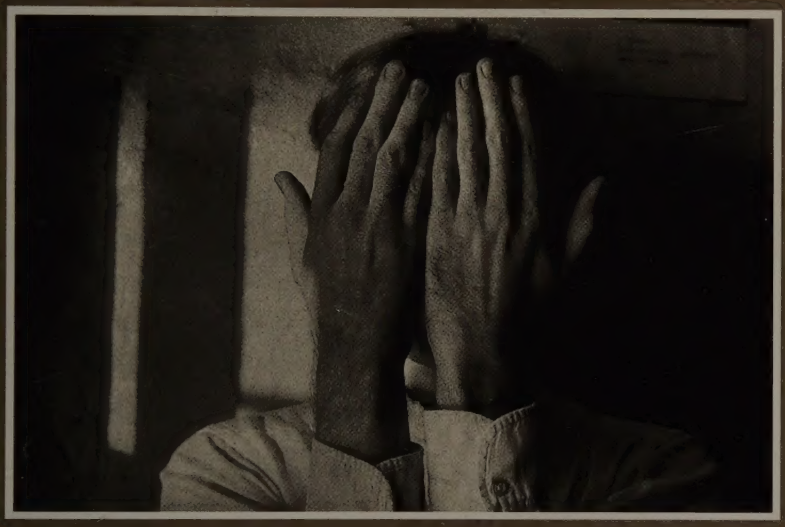
Duane **Michals**



Thames & Hudson PHOTOFILE

Duane **Michals**

Introduction by Renaud Camus

Born in 1932 in McKeesport, Pennsylvania, Duane Michals has become best known for his compelling narrative sequences, including 'The Voyage of the Spirit After Death', 'Paradise Regained' and 'The Fallen Angel'. His oeuvre reflects a haunting obsession with life and death, fantasy and reality – thematic opposites expressed through his technical use of double exposures, superimposed images, props, mirrors and the ambiguous notations that often appear on the margins of the photographs.

With 147 duotone illustrations

On the cover: Andy Warhol, 1958.

Duane **Michals**

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Introduction by
Renaud Camus

Thames & Hudson PHOTOFILE

The Photofile series is the original English-language edition of the Photo Poche collection. It was conceived and produced by the Centre National de la Photographie, Paris. Robert Delpire is the creator and managing editor of the series, in collaboration with Benoît Rivero, assistant director.

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THE SHADOW OF A DOUBLE

"A large mirror—so at first it
seemed to me in my confusion—
now stood where none had
been perceptible before."
Edgar Allan Poe, *William Wilson*

Duane Michals was born on February 18, 1932, in McKeesport, Pennsylvania. His parents were of Czech origin, like those of another Pennsylvanian, Andy Warhol. Early on in their respective careers, Michals would photograph Warhol, producing a singularly striking portrait.

Wishing to Americanize the original family name Mihal, his parents had it changed to Michals. Mrs. Michals was employed in the home of a wealthy couple who had a son named Duane. She must have liked the name very much, or perhaps she was particularly fond of the little boy, for she decided to name her own son Duane as well. As a boy, Duane Michals was understandably intrigued by the boy whose name he shared; however, the two would never be given an opportunity to meet. Though probably highly regarded by his namesake, the "original Duane"—as a recent biography, not without a certain stinging cruelty, called him—committed suicide during his sophomore year of college.

The whole issue of the name Duane, and all it suggests of frustration, doubts regarding identity, a virtual rivalry for his mother's love, unsatisfied curiosity, the ambiguity surrounding the death of someone who was more himself than he was—and more legitimately so—may not entirely explain but may well symbolize the majority of the basic themes and recurrent aspects found throughout Michals' work, his life, and especially in his comments. There are his obsession with duality (*René Magritte*, 1965), and the usual accoutrements of mirrors and subtle reflections (*Bill Brandt*, 1974; *François Truffaut*, 1981); his double career as an artistic and a commercial photographer; time divided between doing the work necessary to provide for material comforts and that done for personal pleasure, or between the city and the country; a taste for such

binary opposites as spirit and matter, appearance and reality, youth and old age, the artist and the model, or life and death; things split in two (*Now Becoming Then*, 1973); twins (*Homage to Cavafy*, 1978); veiled threats of obliteration (*Joseph Cornell*, 1972); hidden faces (*Andy Warhol*, 1958); emptiness (the series on deserted places, 1964–1966); superimposed images; disappearances, transparent presences; ghostly silhouettes; double exposures; and the omnipresence of death.

"How can I be dead?" the spirit asks himself, standing in front of a mirror in *The Voyage of the Spirit after Death*. Michals speaks repeatedly of "dissatisfaction" when explaining his decisions to combine photography with activities or other artistic expressions which had, until then, seemed to be as distinctly different as possible. These innovations are landmark dates in his evolution as an artist. In 1966 he associated photography with narration, thus creating his famous sequences and ensuring his reputation as a photographer. In 1974 he added written narratives; this new form became as typically his as the earlier sequences. Then, in 1979, he incorporated photography's most renowned rival, painting, in his work. He did this by painting directly on his own prints or on classics by photographers such as Cartier-Bresson, Kertész, or Ansel Adams. In the latter instance, he never hesitated to add his own signature above that of the other. One may interpret this gesture as a sign of his persistent interrogation and anxiety with regard to identity. Further confirmation of this is found in his own statements concerning the handwritten captions on his own photographs: "No one can reproduce my handwriting, but someone else can always make a new print." Writing about Michals, Michel Foucault quotes him on the same point: "Seeing words on a page pleases me. It is like a trail I've left behind me, uncertain, strange markings, a proof that I've been there." "Proof," of course, has two meanings, referring both to a photographic proof or to something that establishes truth. Among the most moving examples of Michals' work is a 1974 photograph with text, significantly entitled *This Photograph is My Proof*. Yet, in a text without photographs, handwritten as always on photographic paper, he said, "It is a melancholy truth that I... can only fail. I am a reflection photographing other reflections within a reflection."

Consider the 1974 photograph entitled *Self-Portrait with My Guardian Angel*. The right side of Michals' face is cast in shadow

while, on the left side, the profile of his "guardian angel," who resembles him in many ways, seems to be overexposed. The accompanying text speaks of the angel, Pete, who we're told died in 1931, just before Duane's birth. It contains a suggestion of frustration and the splitting in two of the double himself: "...He never became what he could have been." The name *Duane* has a definite affinity to duality. Likewise, the family names *Mihal* and *Michals*, for which many different, often very vague, interpretations have been expounded, are inevitably traced to Michael the Archangel. Many years ago, Michals created for himself an imaginary double, Stefan Mihal, who is the opposite of everything he is, the person he never became.

Michals was brought up in the Catholic religion. Among the possible origins for the sequences that are so intimately associated with his image as an artist, he readily cites the different Stations of the Cross and the order in which they hung along the walls of the family's home. The philosophic and metaphysical aspects which preoccupy him and which he emphasizes when speaking of his art are discreetly tinged with a more or less repressed religiosity. This same element is clearly manifested in his choice of words, in his titles, e.g. soul, heaven, paradise, spirit, Prodigal Son, Jesus Christ, grievous fault.

In the sequence *The Fallen Angel*, another angel—not the same one as before—immediately loses his wings for having tasted of the flesh. Michals believed he had found in Constantine Cavafy's work the literary counterpart to his own photographic work. But sexuality and, in this case, homosexuality are far more serene and more triumphantly assumed, albeit nostalgically, as concerns Cavafy than they are for Michals. Any guilt in this regard remains completely exterior to Cavafy; the memory of his youthful ardors gives wings to the poet in his old age.

One of the specific traits of the intellectual premises in Michals' work is an obstinate mistrust—basically very Christian, in fact—of appearances, coupled with a rather naive faith in the superior reality that these appearances hid. As he has said: "It is important not to worry about appearances but about what people are. What they represent in one's life is the meaningful thing, not what they resemble today or yesterday." Note the exquisite ambiguity produced by placing the verb *represent* in a position of near equivalence with the preceding verb *to be*.

In an extremely well-known sequence, *Paradise Regained*, a young couple in an apartment see themselves progressively being stripped, or freed, of their cultural environment, beginning with their clothes. Furniture, knick-knacks, art reproductions—all disappear one by one to be replaced by a growing profusion of greenery. But the primitive Garden of Eden thus reconstituted and, no doubt, supposedly natural, is represented by the most cultural of all these objects, green plants. In the last picture, the clock on the mantel can still be glimpsed among the leaves. This particular paradise has not been freed of time, nor, therefore, from History.

Another of the most frequently reproduced and commented upon of Duane Michals' works, and one of those which most arouse differing emotional responses in the mind of the viewer, is *A Letter from My Father*. A complex composition in all respects, the photograph itself was taken in 1960, whereas the written commentary surrounding it was not added until 1975. In the text, the narrator uses the first person in speaking of his father. Presumably, therefore, especially as the text is handwritten, the narrator and the author are one and the same. Hence the observer identifies the narrator with the young man whose stubbornly set profile is seen on the right of the photograph confronting the face of the father, who is seen full front. Although the father is indeed Duane Michals' father, the young man is not the photographer, but his brother, a psychiatrist.

Photography is, of course, the art of duplication *par excellence*. However, the function of duplicating reality does not satisfy Duane Michals, who insists that the important thing is not the appearance of things, but rather their philosophic nature. But what if their philosophic nature *were* their appearance? Neither the artist nor the thinker in Michals can completely escape this terrible suspicion.

Michals' work is almost as autobiographical as that of Lartigue, for example. However, it differs radically in that Michals does not surprise the moment, he creates it. Unlike Lartigue, who, in his youth, would station himself at a bend in the paths of the Bois de Boulogne in Paris, patiently waiting to capture the apparition of elegant ladies in their best finery, Michals is never on the lookout to catch a body in motion. He provokes movement in order to put it on film so as to produce a movement in the soul. To do this, he uses models, whether professionals or not, complex technical processes, and intelligent staging. He occupies a place of honor in the ranks of those photographers, less numerous than at the turn of the century,

who are dedicated to what A. D. Coleman called "the directorial mode." It may be said that, with him, one is as far away as possible from reporting, that "universal reporting" for which he professes a total poetic disdain.

A certain little boy wearing a cap, standing in a public square in Leningrad, seems to offer the viewer something *déjà vu*, in the tradition of Cartier-Bresson, if you will. The great square behind him, however, glistening with rain after a storm, is nothing but reflections, throwing back images of the few passersby, the street lamp, a small van; it is an inverted response, trembling, precarious, threatened. One is tempted to see in the photograph, in those shadowy silhouettes, a more specific presage of the art to come of the *real* Michals. But there is no real Michals. He is always elsewhere, beyond the mirrors, critical reductions and closed genres. He has been carried away by new inspiration from any image of himself that would freeze him in clichés. A 1973 self-portrait is entitled *I Am Another*. Let us end here, with the little boy among those reflections, and with those first scenes and characters photographed in Russia in 1958, which, to Michals' surprise, opened up and revealed to him his true vocation. One who believes in signs, and the signs made among signs, will delight in a small detail. These photographs were taken by a young traveler with someone else's camera, an Argus, which, before leaving New York, he had *borrowed*, just in case.

Renaud Camus

Chance Meeting

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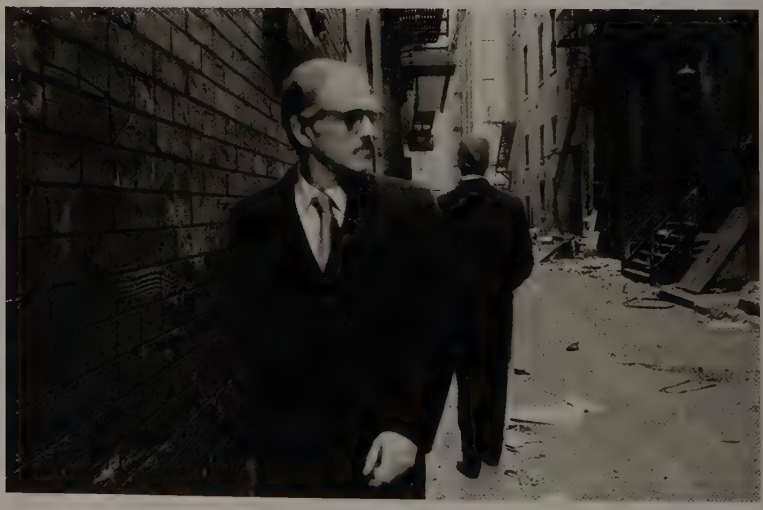
3.



4.

5.

6.

Andy Warhol, 1958

The Human Condition

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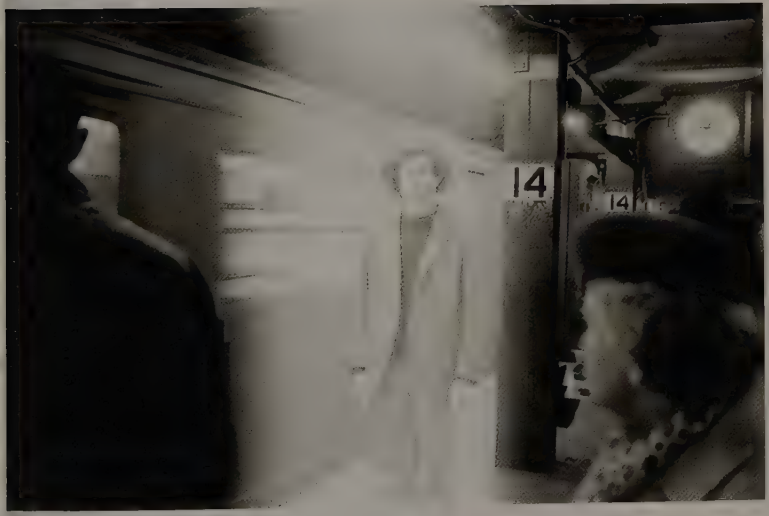

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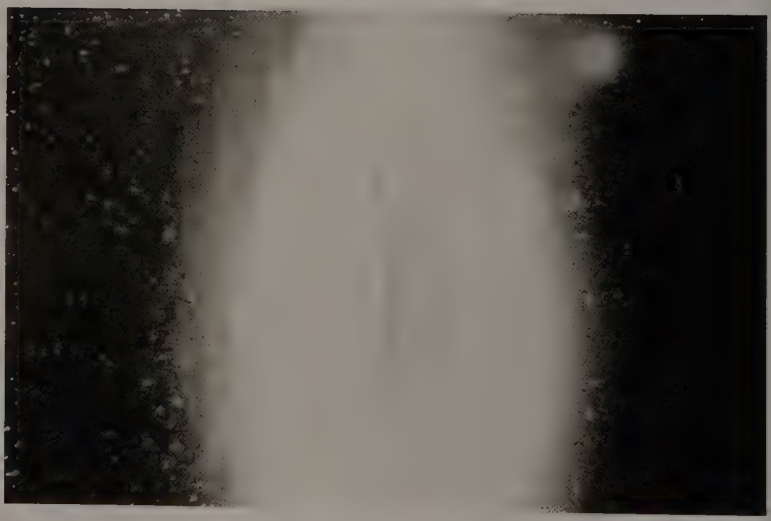

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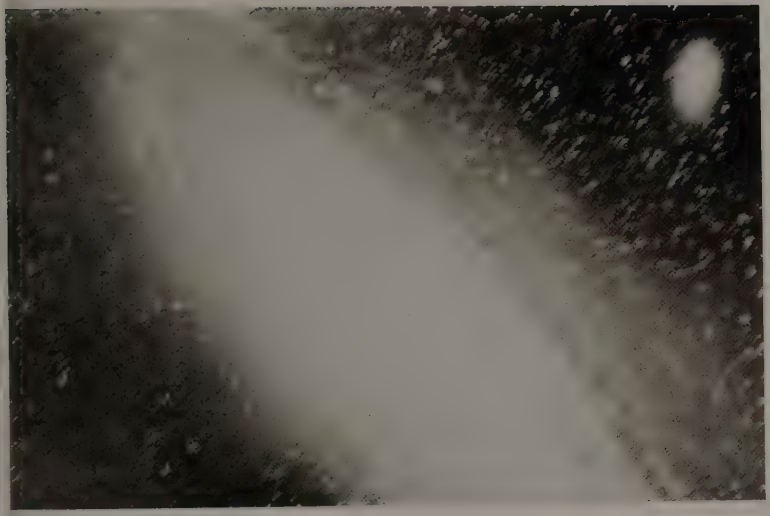

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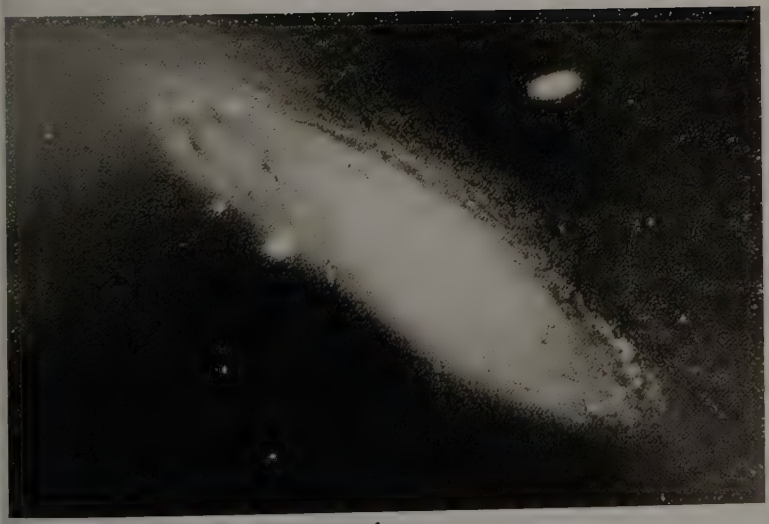
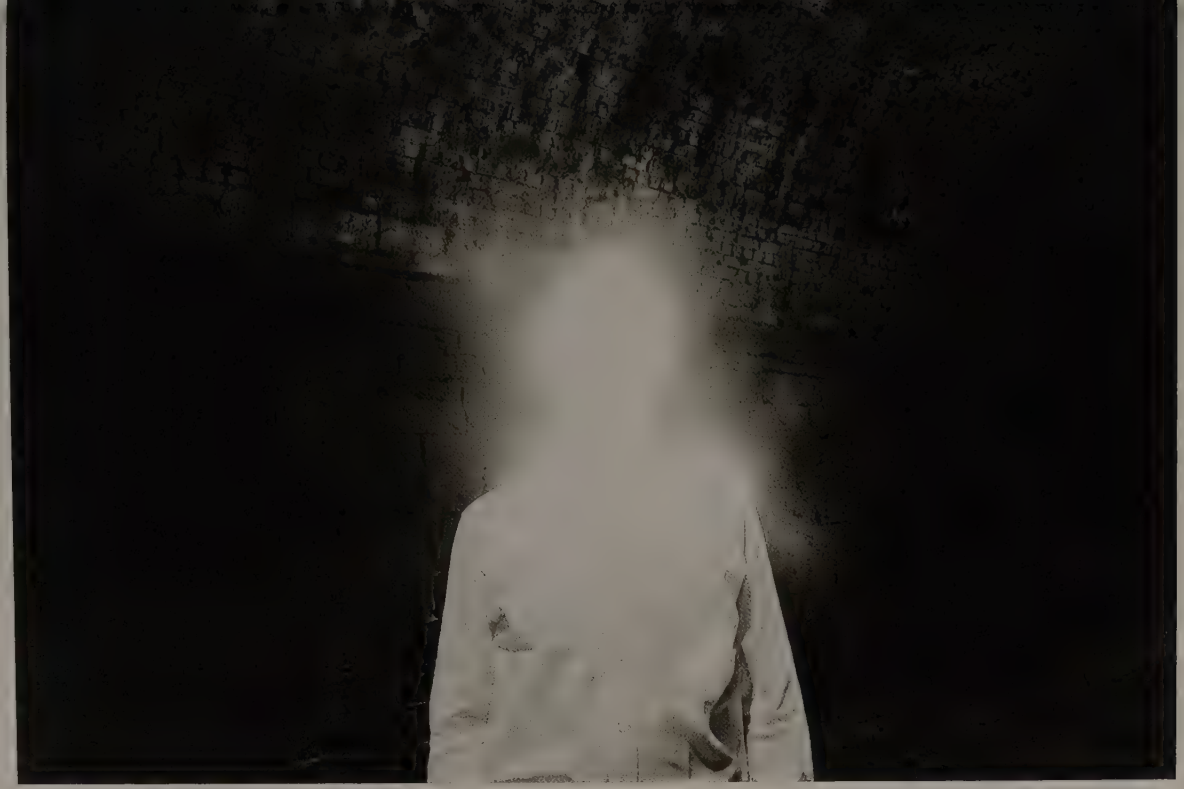


6.

The Illuminated Man, 1969.



The voyage of the spirit after death

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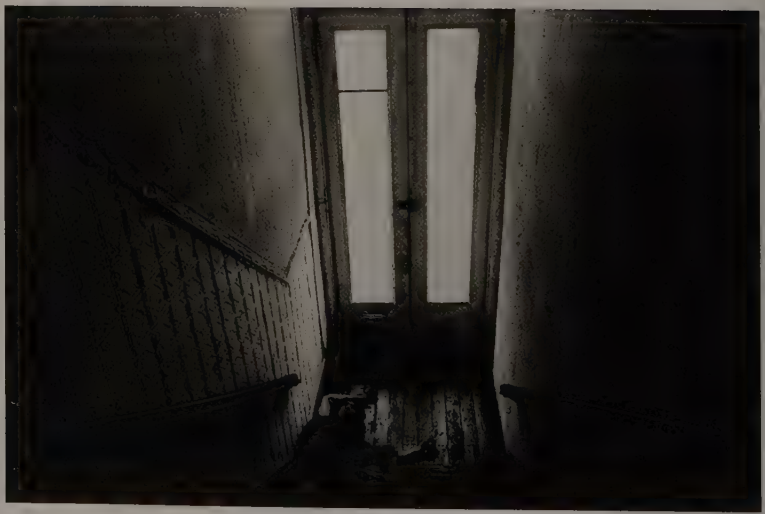
2.

3.



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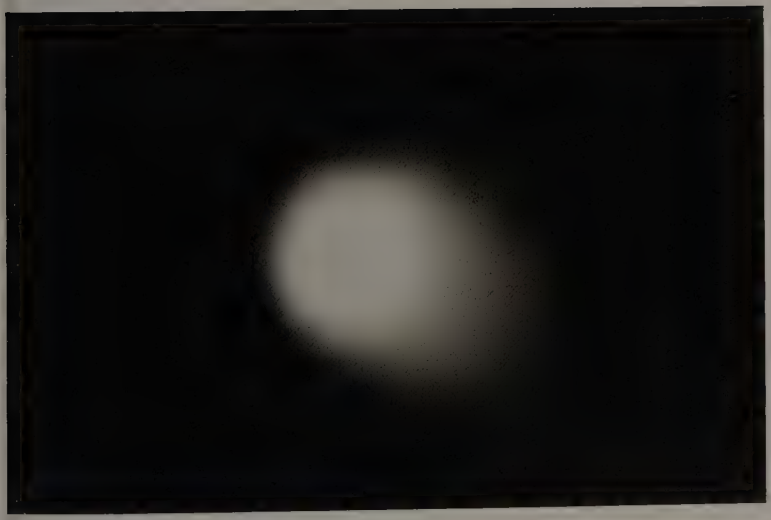

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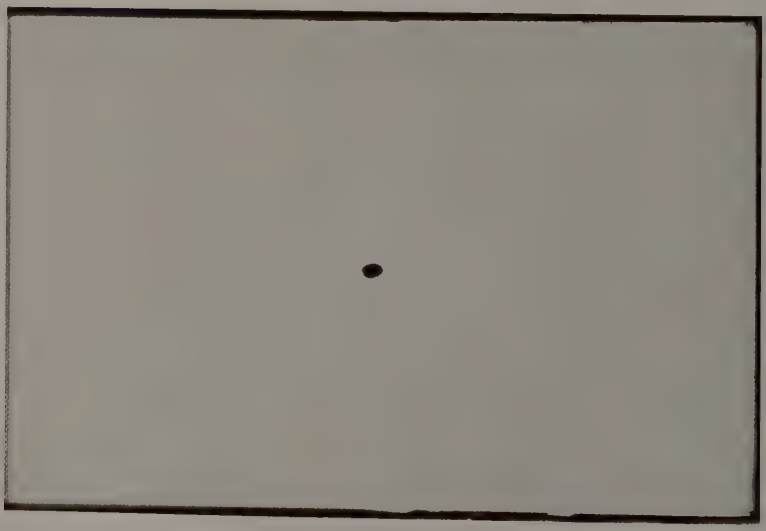


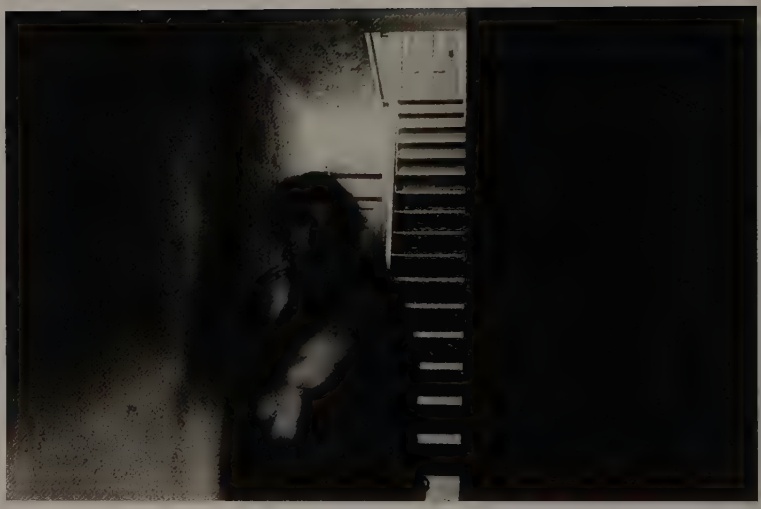
8.

The great white light

9.

10

"How can I be dead?"



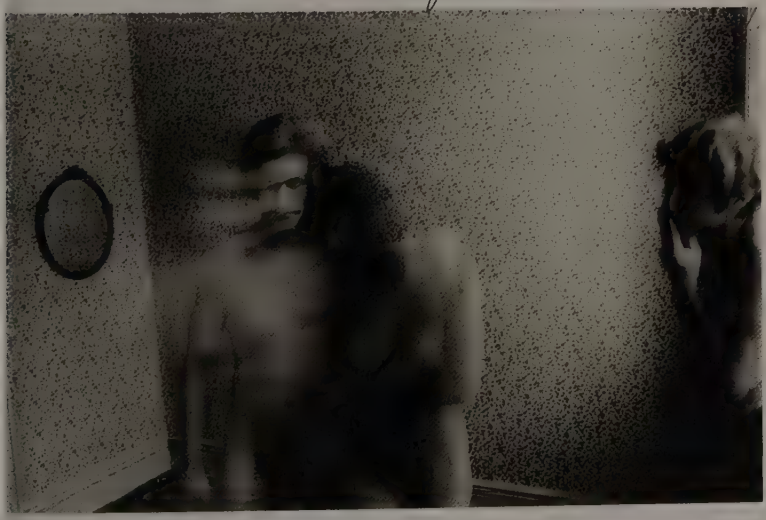
11.

The wandering

12.

The spirit visits those he loves

13.
He visits his possessions.



14.
The apparitions: Adam and Eve

15.

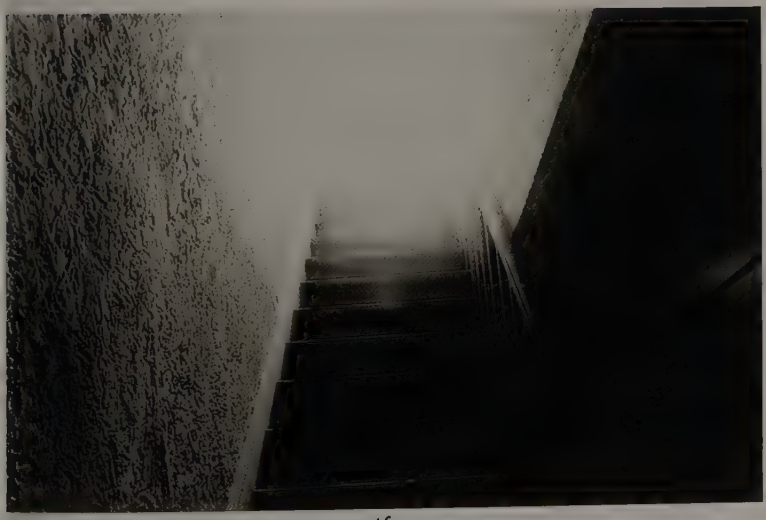
The apparitions: His friends

16

"Please let me return to my past life."

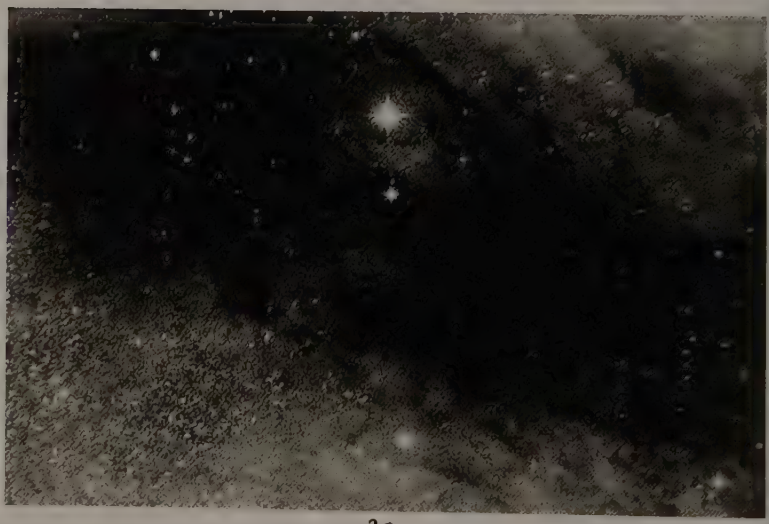
17.

The spirit in ignorance



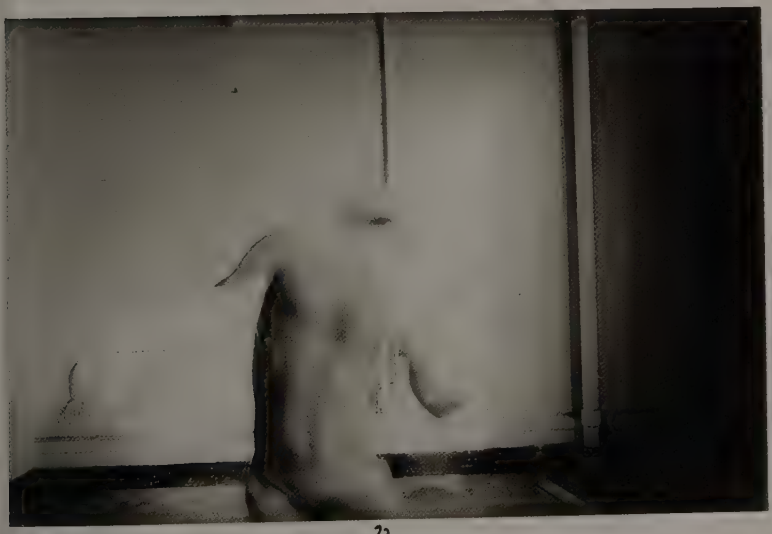
18.

19.
The teacher



20.
"I am."

21.



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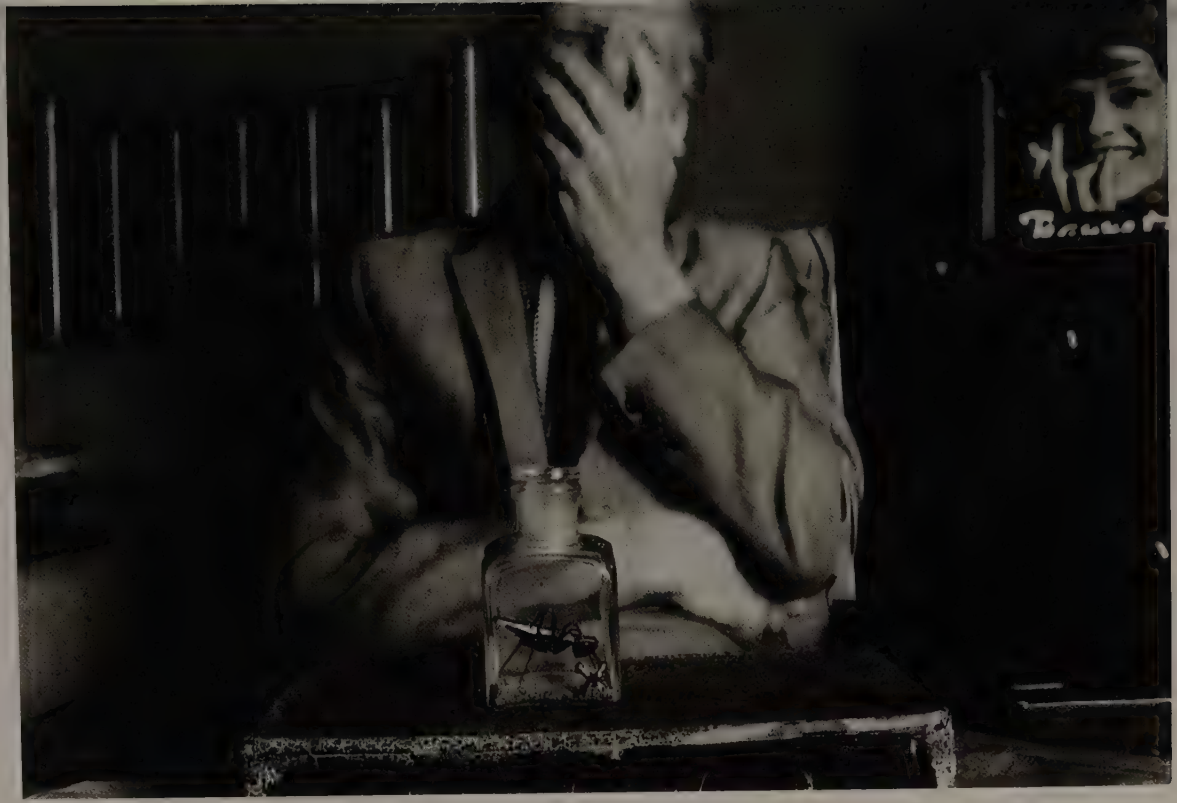
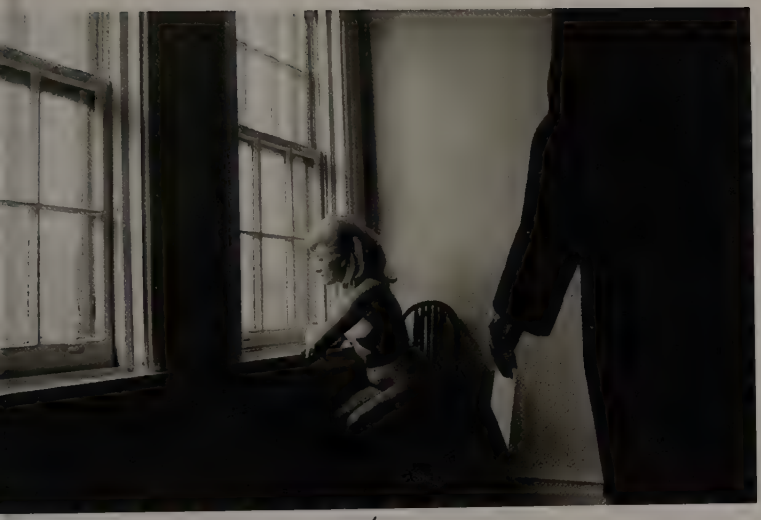
Joseph Cornell, 1972.



Hildegarde Knef, 1973.

Henri-Georges Clouzot.

The woman is hurt
by a letter



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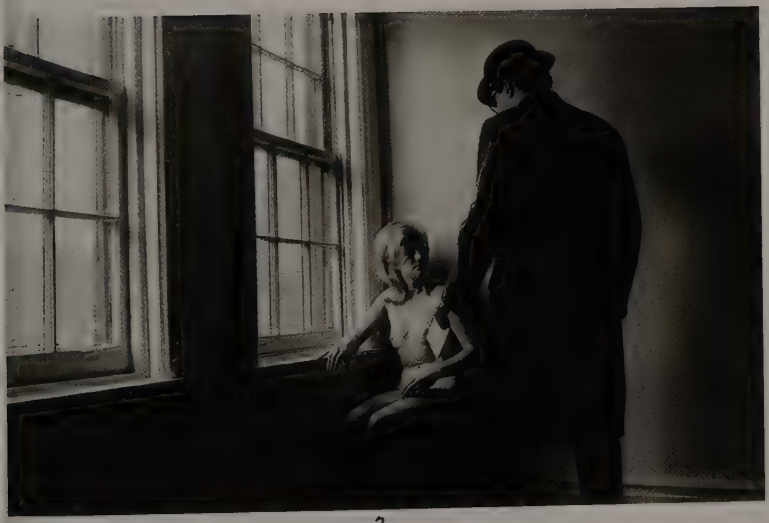

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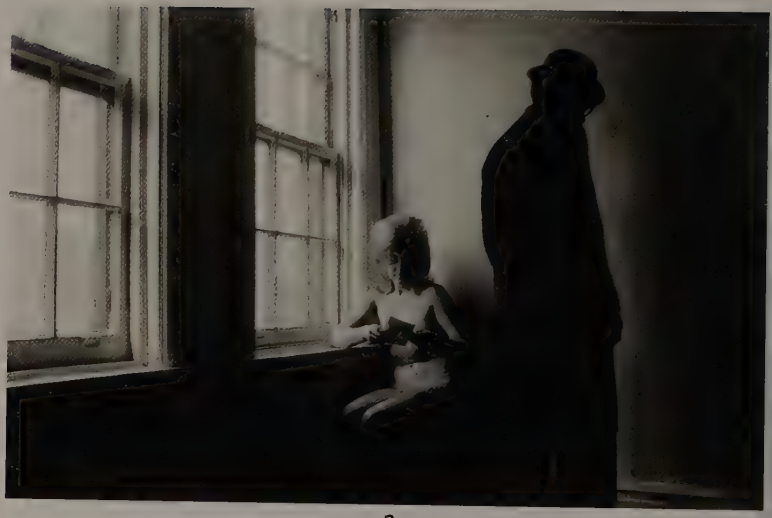

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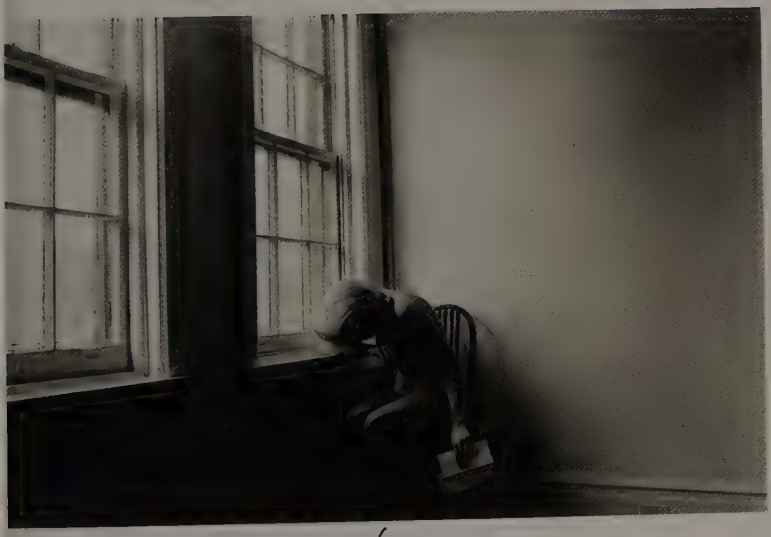

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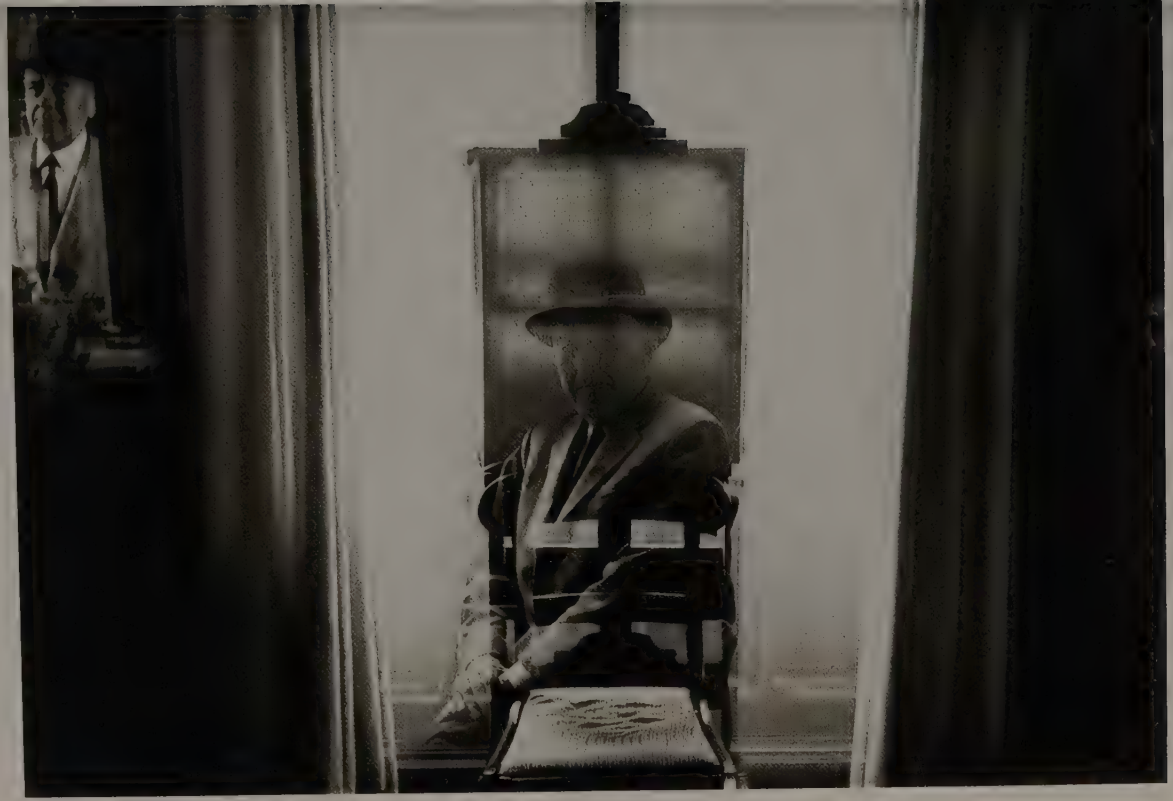
René Magritte, 1965.



Paradise regained

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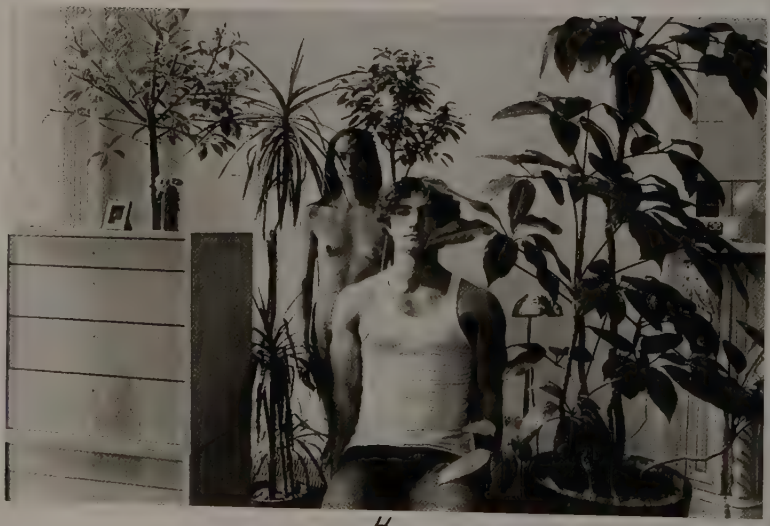

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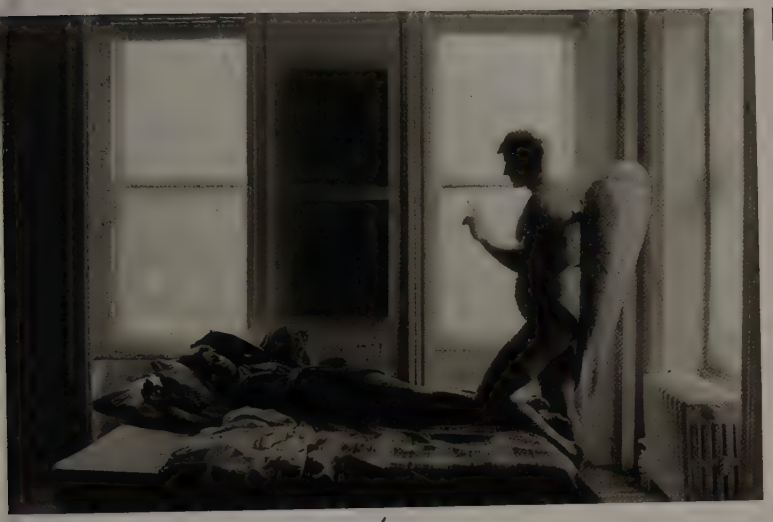
Myself with Feminine Beard, 1983.

Men Fighting, 1983.

Women Fighting, 1983.

Nude Denuded, 1983.

The Fallen Angel



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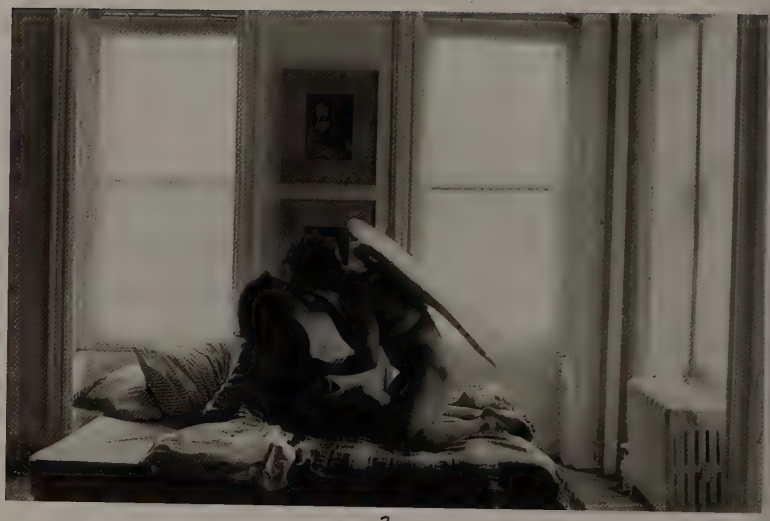

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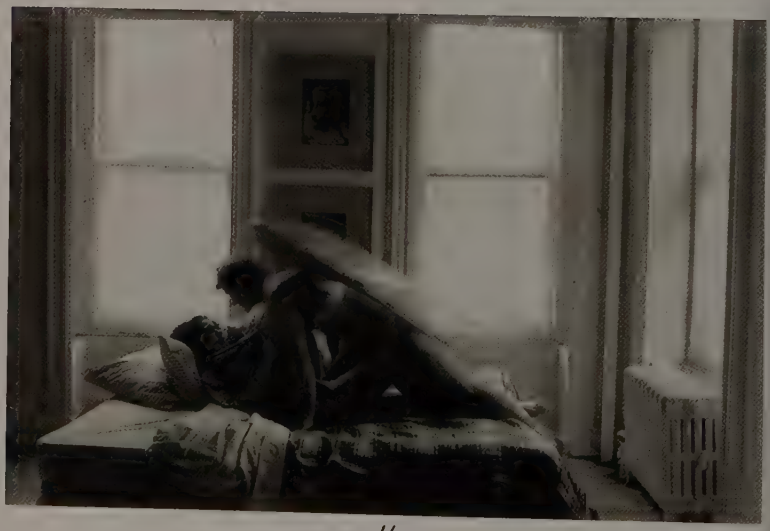

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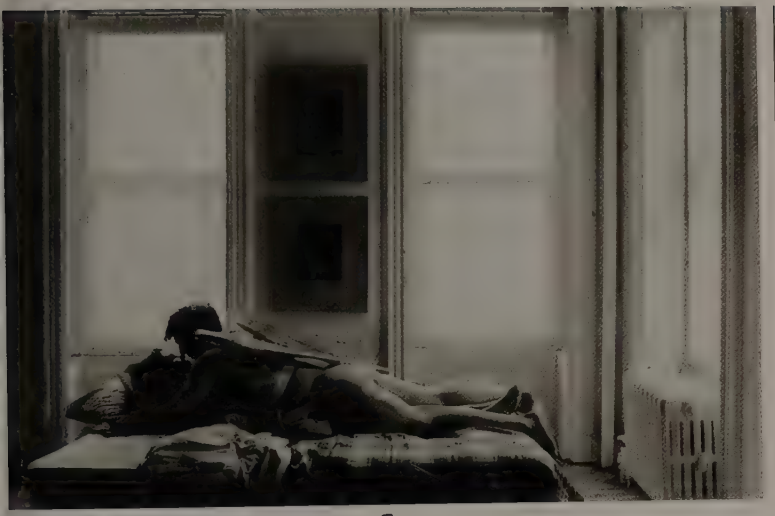

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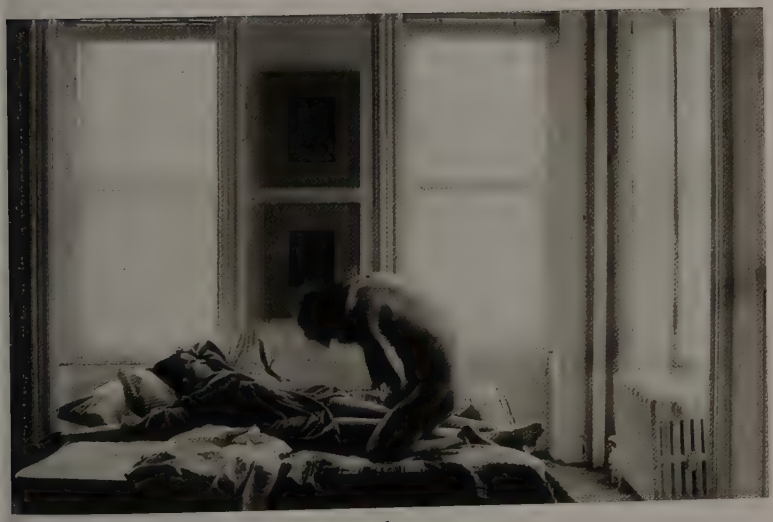

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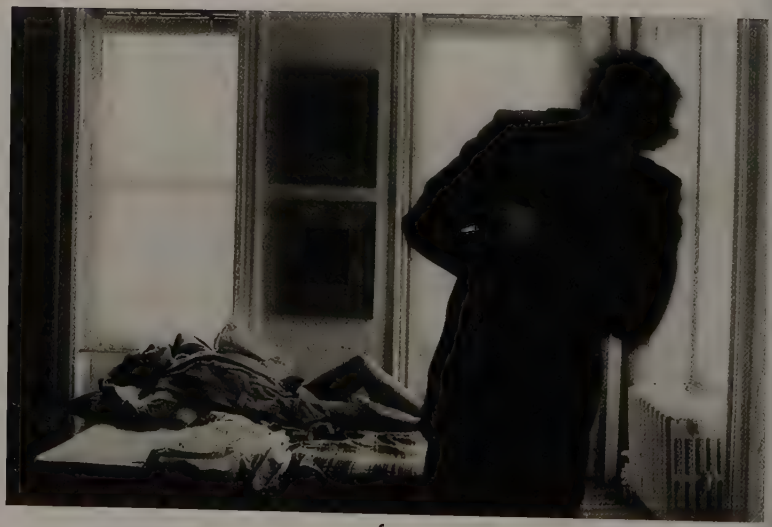
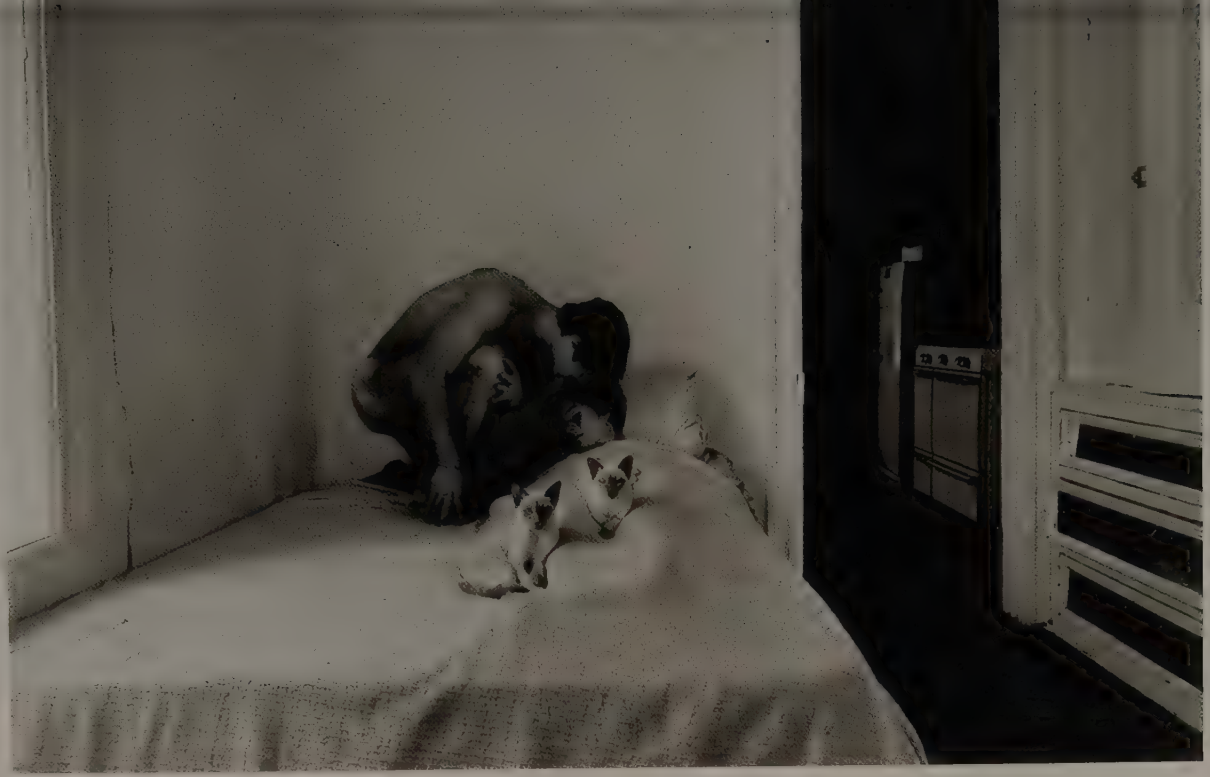


8.

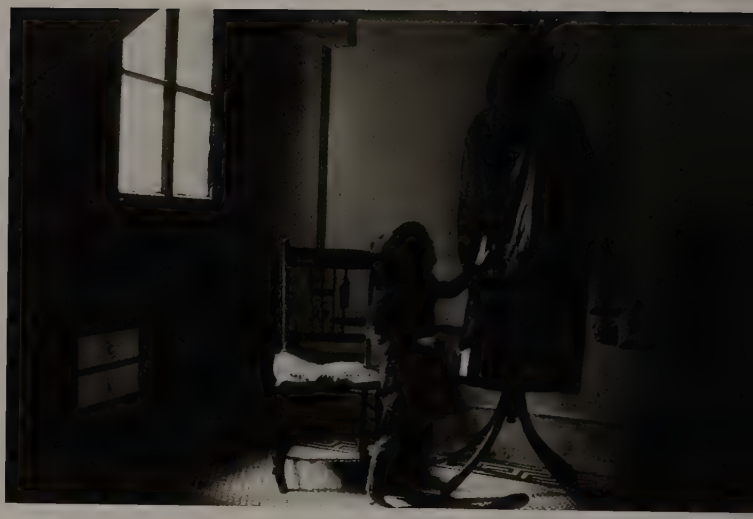
Danny and Ernestine, 1961.



The bogeyman

1.

2.



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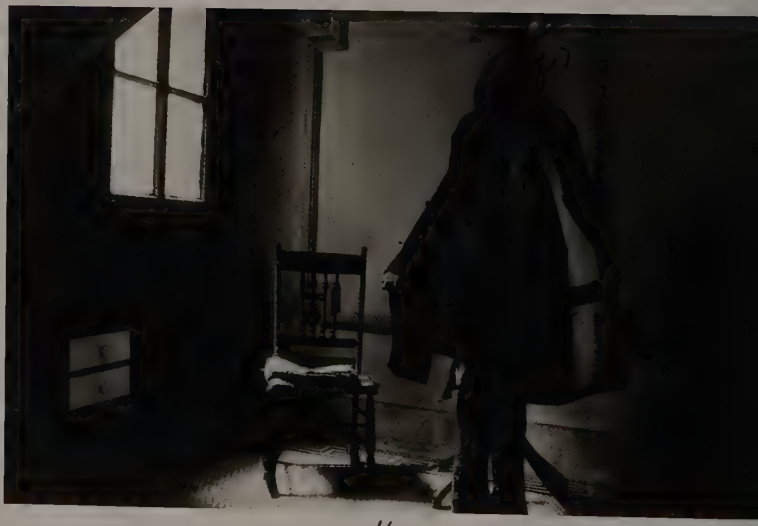

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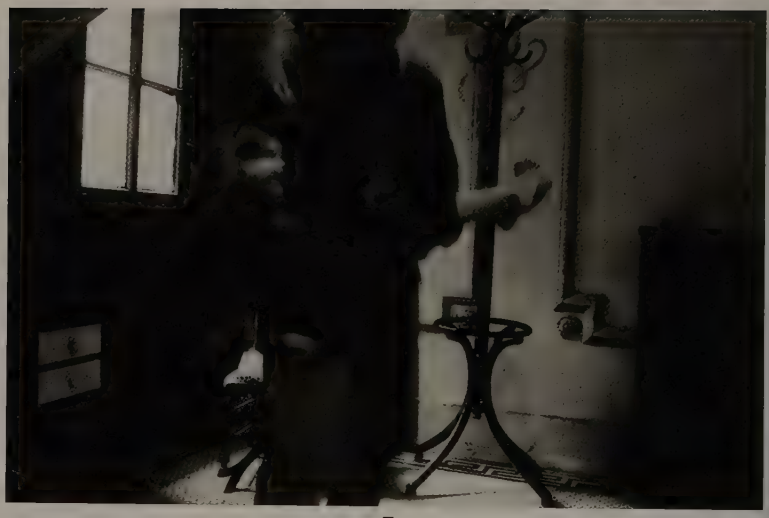


7.

Leningrad, 1958.

Minsk, 1958.

Flower peddler, Kiev, 1958.

Group of acrobats, 1960.

Acrobats at the Cirque d'Hiver, 1960.

The young girl's,
dream

1.

2.

3.

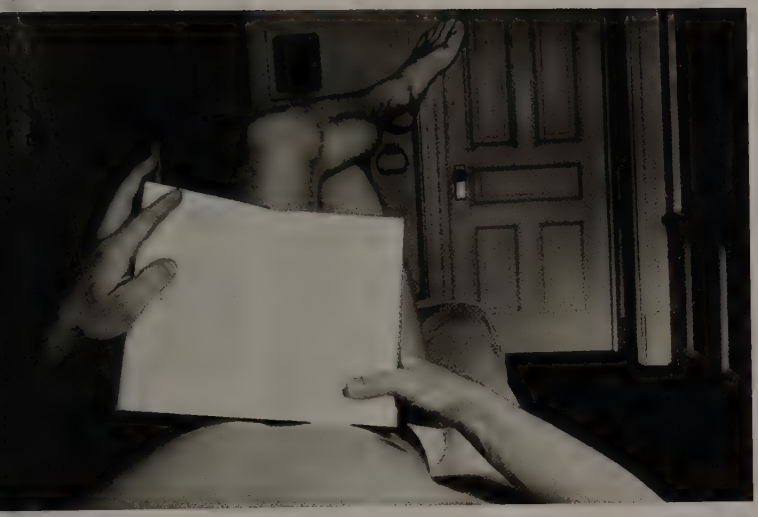
4.

5.

Robert Duvall, 1964.

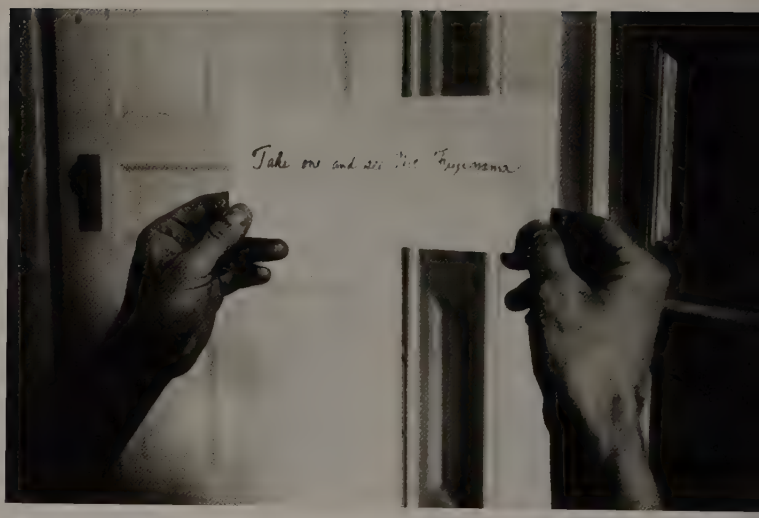
Nude in City Setting, 1969.

Take one and see
Mt. Fujiyama

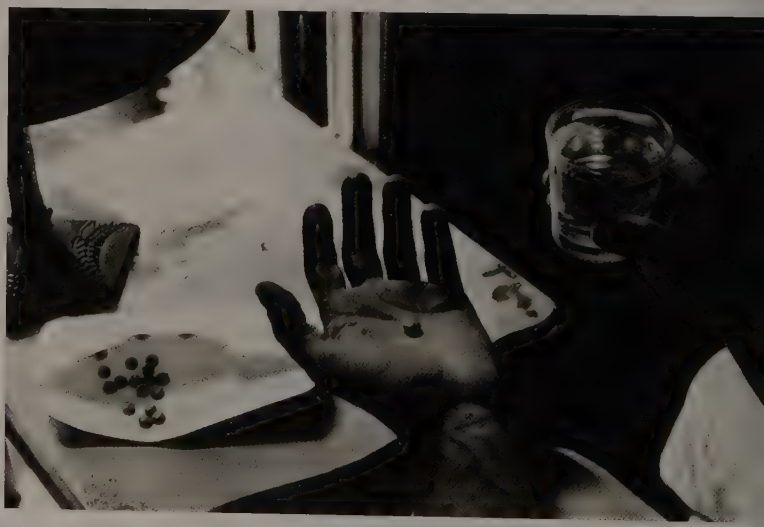


1.
It was a hot day. The book was dull.
He was bored.

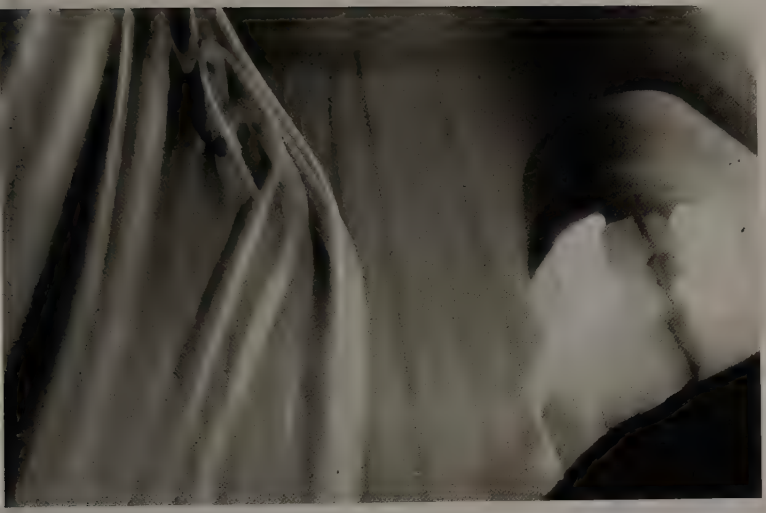
2.
Someone slipped an envelope
under the door.



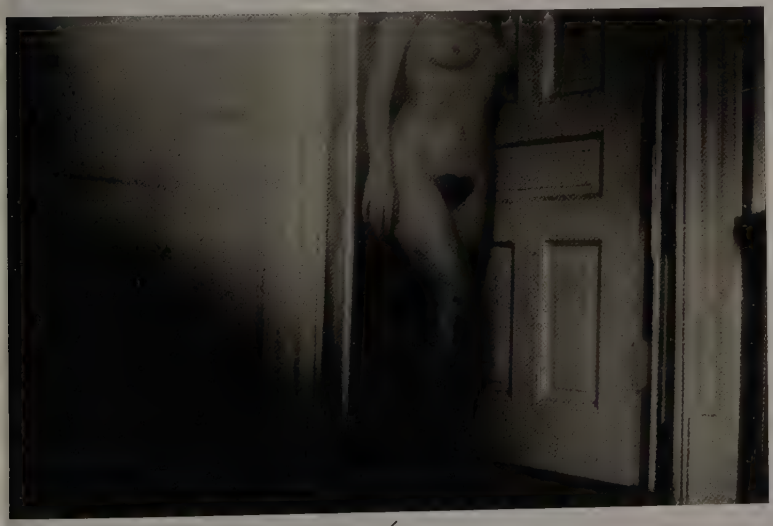
3.
There was something peculiar written on it.



4.
Inside were some pills. Without any hesitation he gulped down a pill.



5.
He felt like a balloon with its air being let out - instantly he became six inches tall.

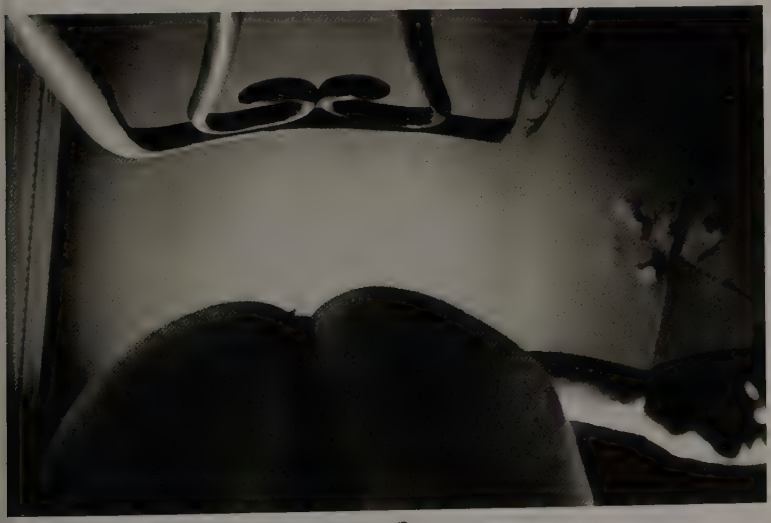


6.
The door squeaked behind him as an enormous nude woman entered the room.

7.
She grew larger as she approached his chair.

8.
She did not see him. He was excited by her size

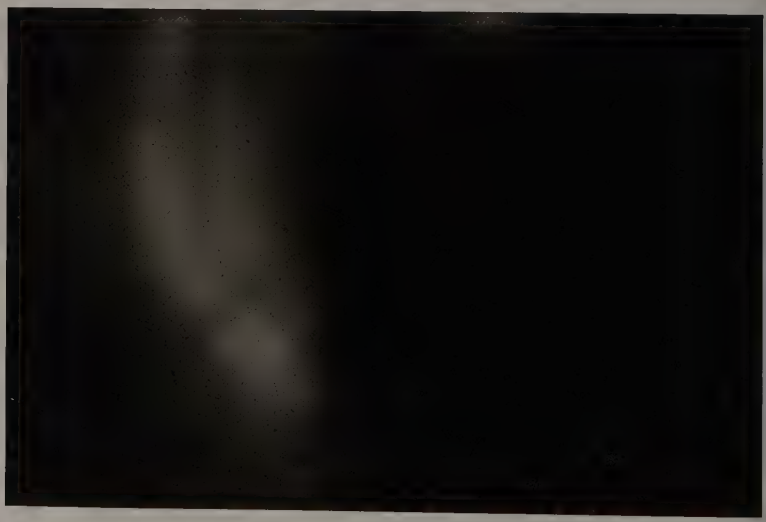
9.
His excitement turned to terror, when he realized that she was going to sit on his chair, and on him.



10.
As her colossal ass descended upon him, he tried to run but was paralyzed. His tiny legs refused to move.

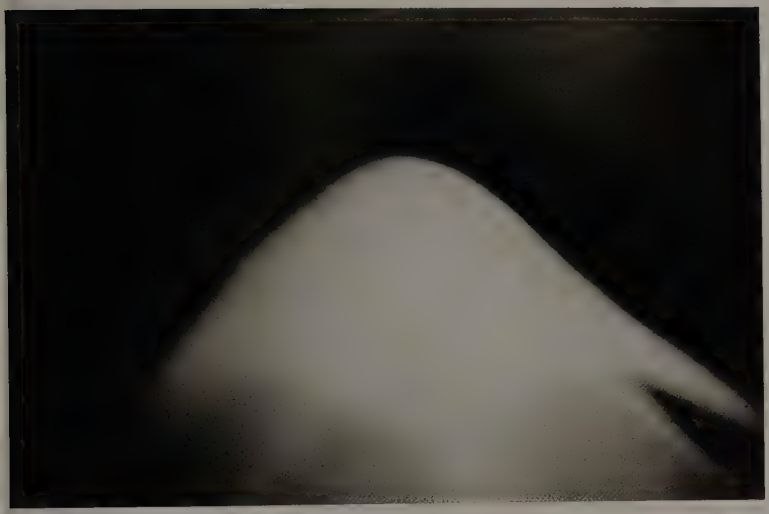
11.

He stood frozen with excitement, as her big behind settled down, closer and closer.



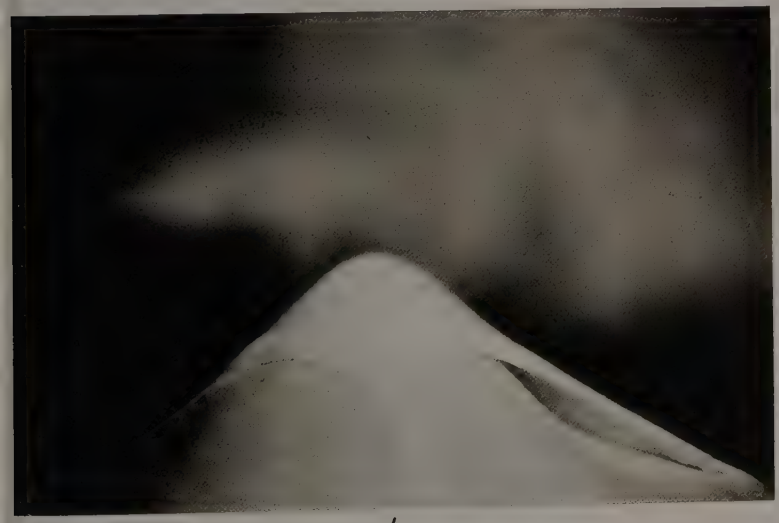
12.

She sat on him!

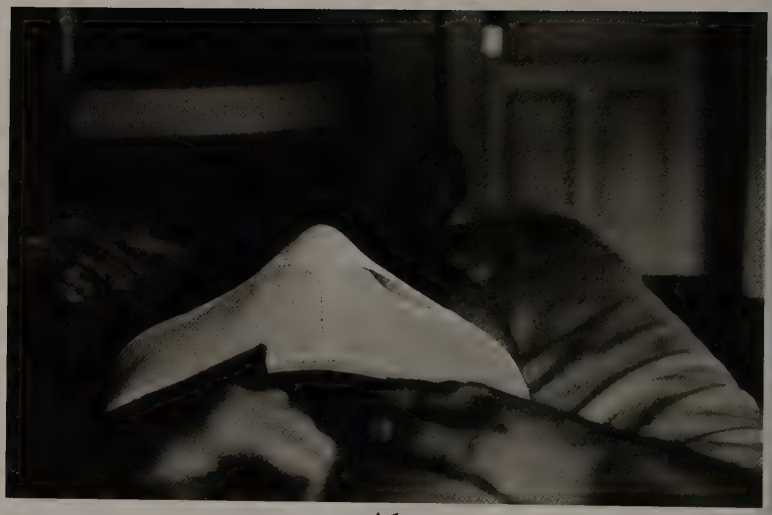


13.

Miraculously, in the darkness, he began to see the snow covered peak of Mt. Fuji yama.



14.



15.

Nude, 1970.

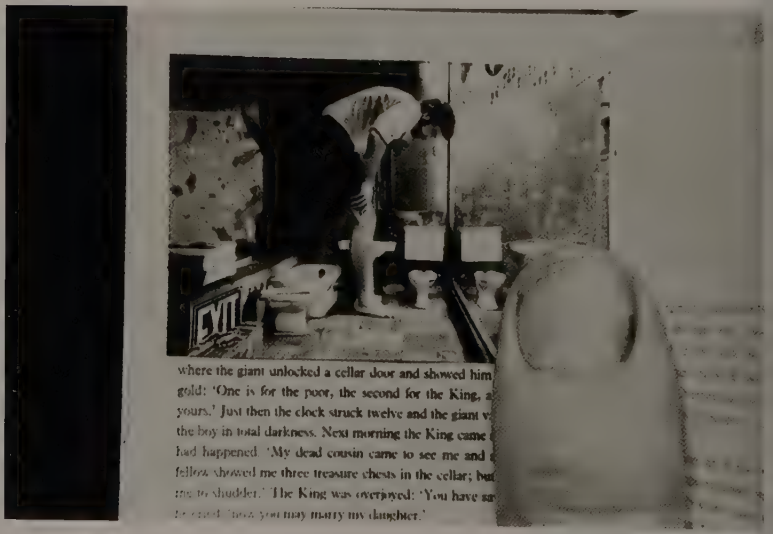
Things are queer

1.

2.

EXIT

3.


EXIT
where the giant unlocked a cellar door and showed him
gold: 'One is for the poor, the second for the King, a
yours.' Just then the clock struck twelve and the giant v
the boy in total darkness. Next morning the King came
had happened. 'My dead cousin came to see me and
fellow showed me three treasure chests in the cellar; but
ing to shudder.' The King was overjoyed: 'You have sa
he said, 'now you may marry my daughter.'

4.

5.

6.

7.

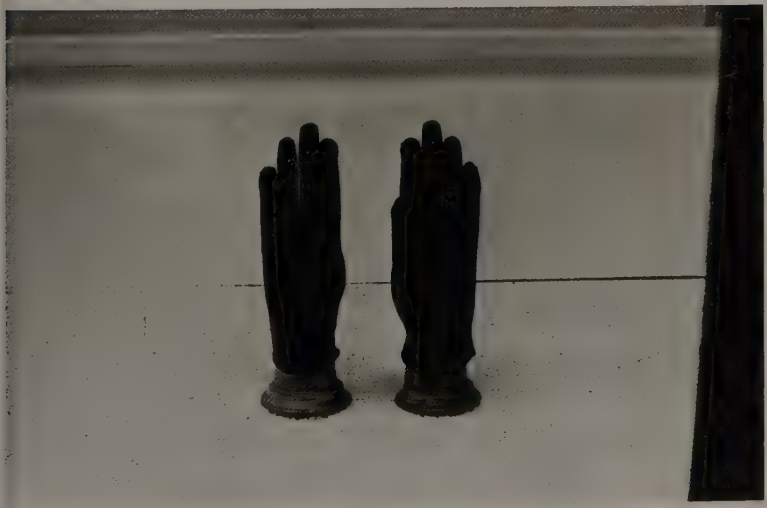
8.

9.

From the sequence "For Balthus," 1969.

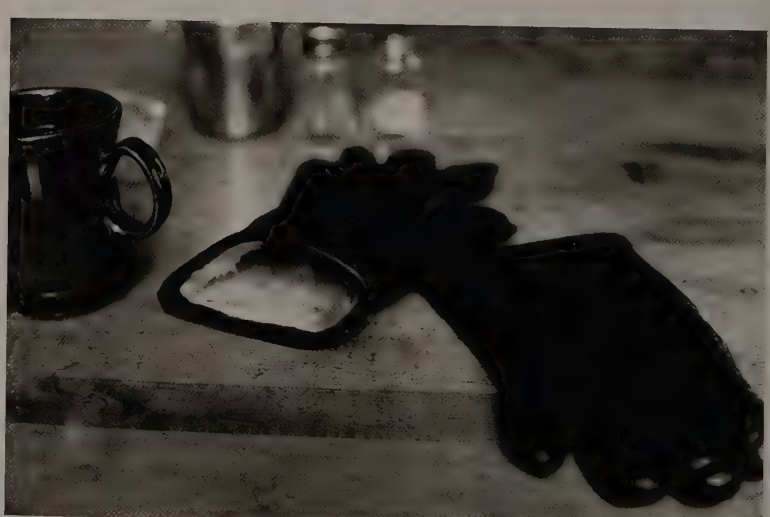
The pleasures of the glove

1.
Although he had to walk blocks out of his way it had become a daily ritual with him to look in the shop window. He was strangely pleased to see them there.

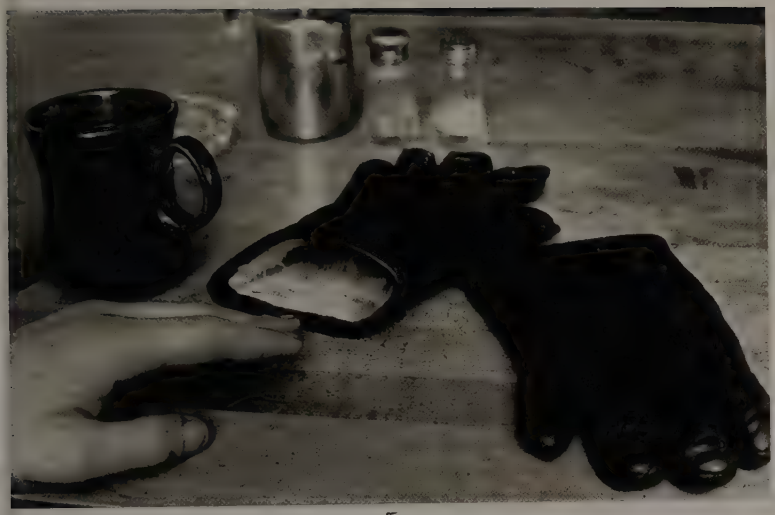


2.
Of course it had occurred to him to buy the gloves. To own them would have ruined it. It would not be the same.

3.
He sat there much too long staring at his gloves.



4.
His eyes kept returning to the curious shape his gloves had taken. One had become a queer funny tunnel. He wondered where it might lead.

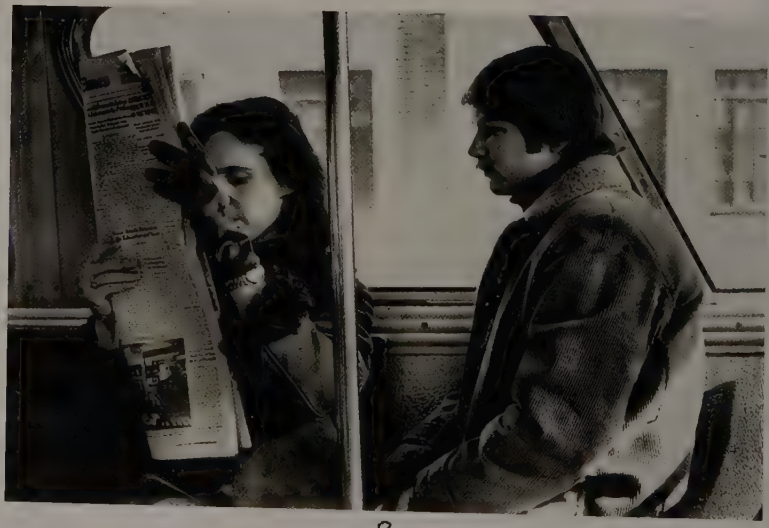


5.

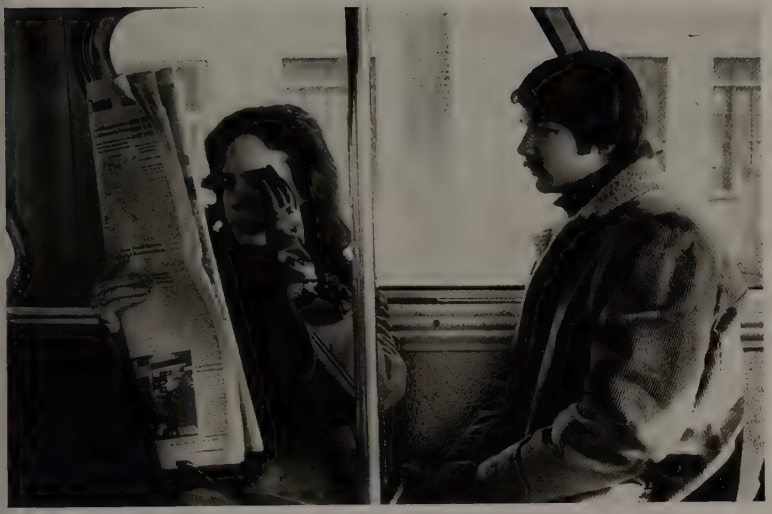
"How marvelous to let his hand enter the tunnel and see where it would take him," he thought.

6.

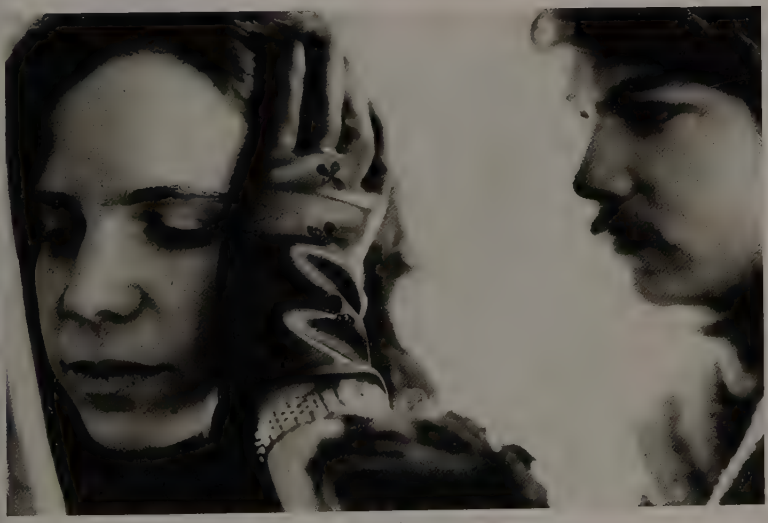
7.
The glove ate his hand.



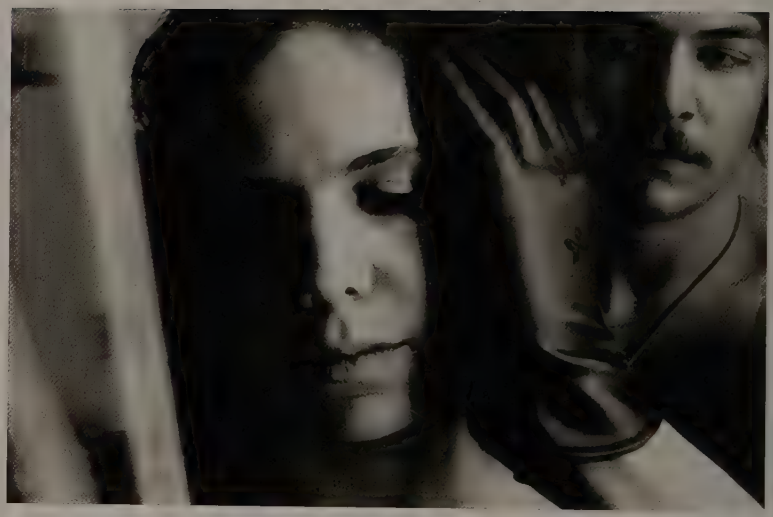
8.
She sat there reading the paper, wearing one glove



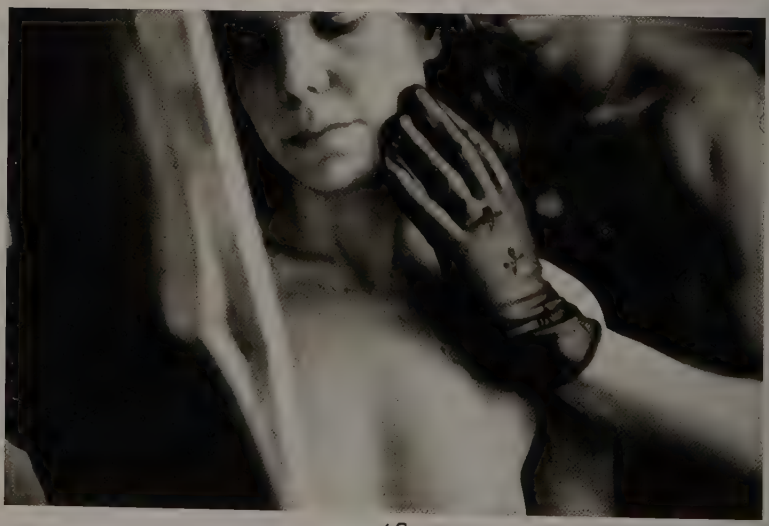
9.
She brought her hand to her hair.



10.
He could almost touch the glove.

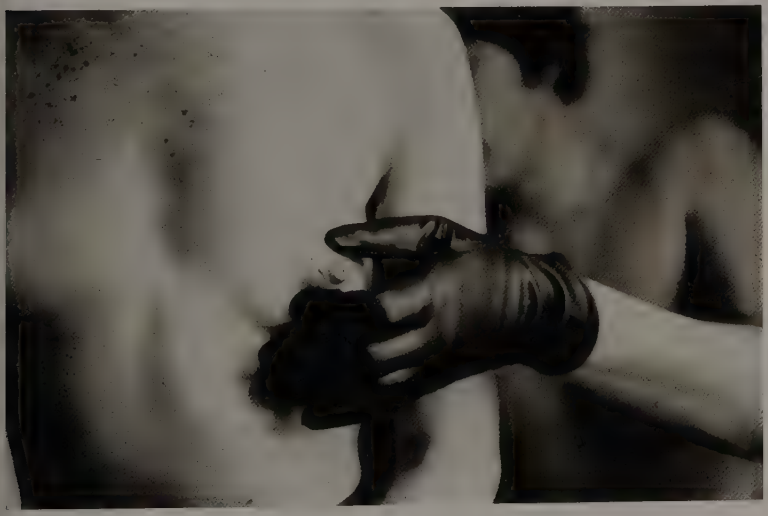


11.
The hand in her glove became his hand.

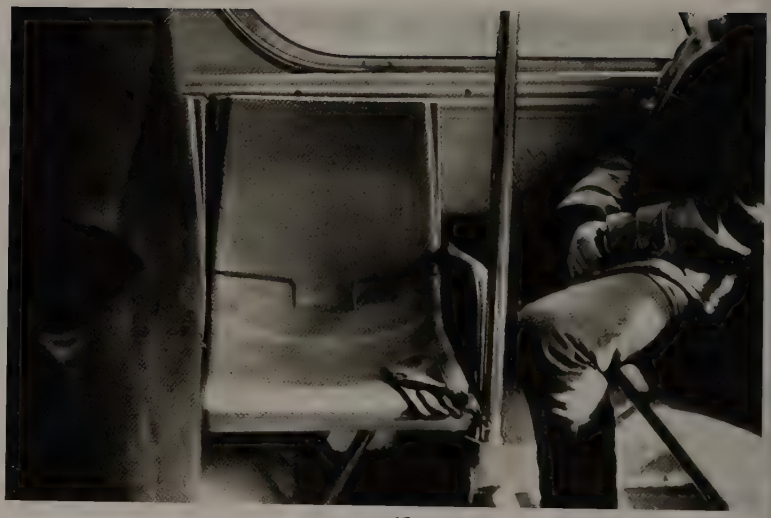


12.
He could not control his hand.
The glove's will became his will.

13.
The glove made his hand follow the contours of her face and down her body.



14.
The glove did what it wanted to do.



15.

He rose abruptly leaving a glove.

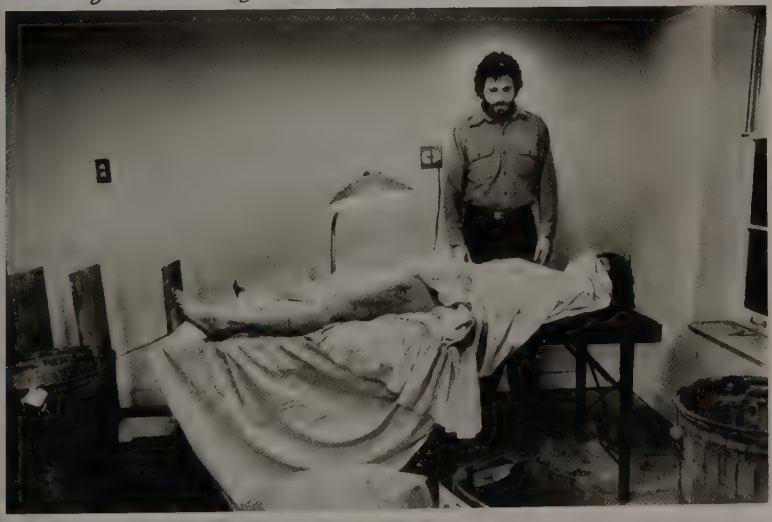
17.

Pasolini, 1969.

Christ in New York

1.

Christ is sold on television by a religious hypocrite.



2.

Christ cries when he sees a young woman die of an illegal abortion.

3.
Christ is beaten defending a homosexual.

4.
Christ eats dog food with an old Ukrainian lady in Crooklyn.

5.

Christ sees a woman being attacked.

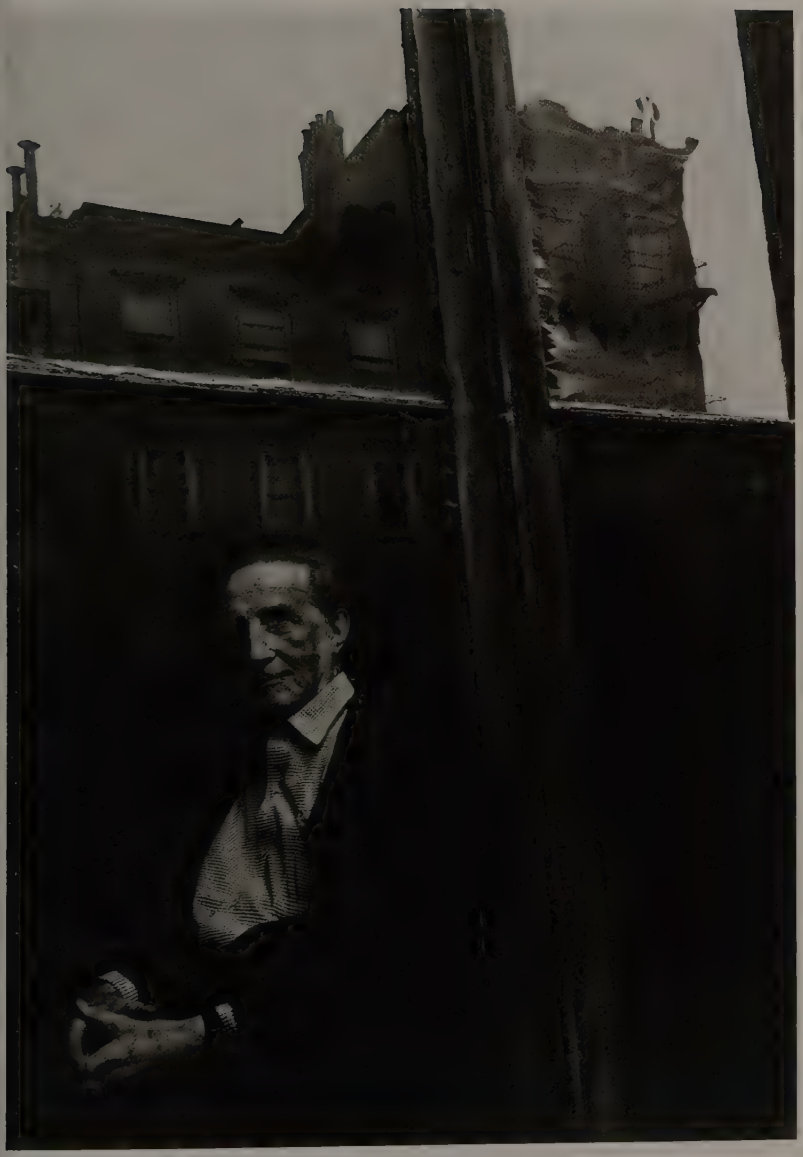
6.

Christ is shot by a mugger with a hand gun and dies. The second coming had occurred, and no one noticed.

CERTAIN WORDS MUST BE SAID

Things had become impossible between them and nothing could be salvaged. Certain words must be said. And although each one had said those words a hundred times to herself, they had never had the courage to say them out loud to one another. So they began to hope someone else would say the words for them. Perhaps a letter might arrive, or a telegram delivered that would say what they could not. Now they spent their days waiting.
What else could they do?

Marcel Duchamp, 1962.

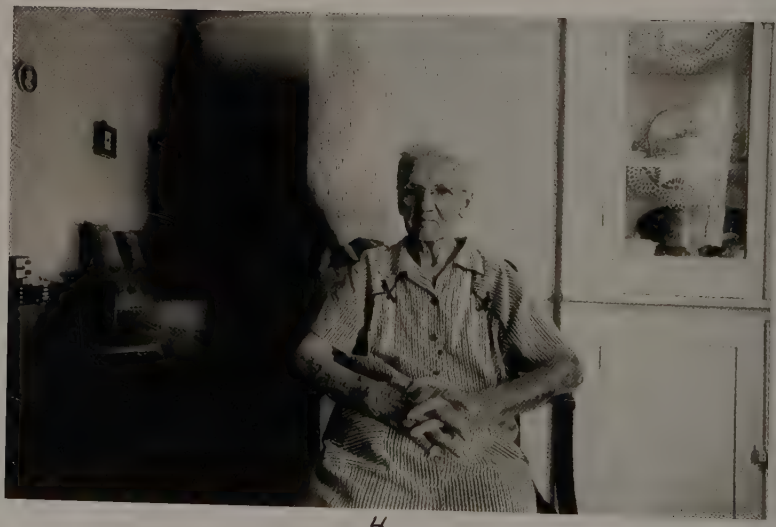


Death comes
to the old lady

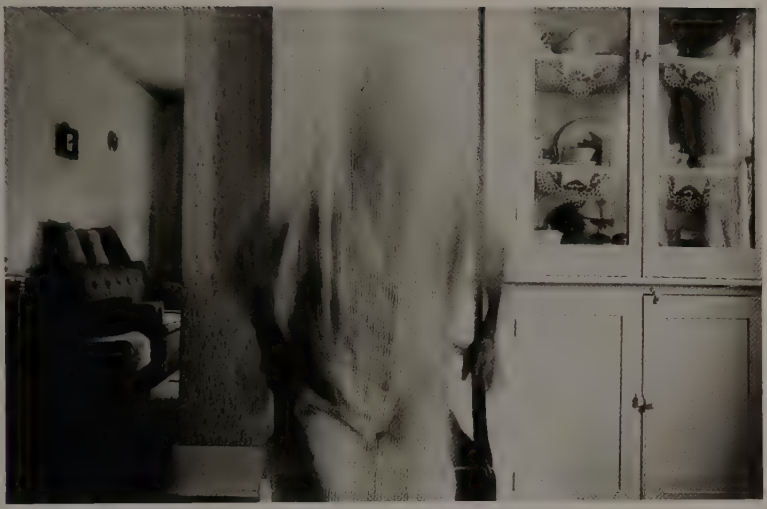
1.

2.

3.

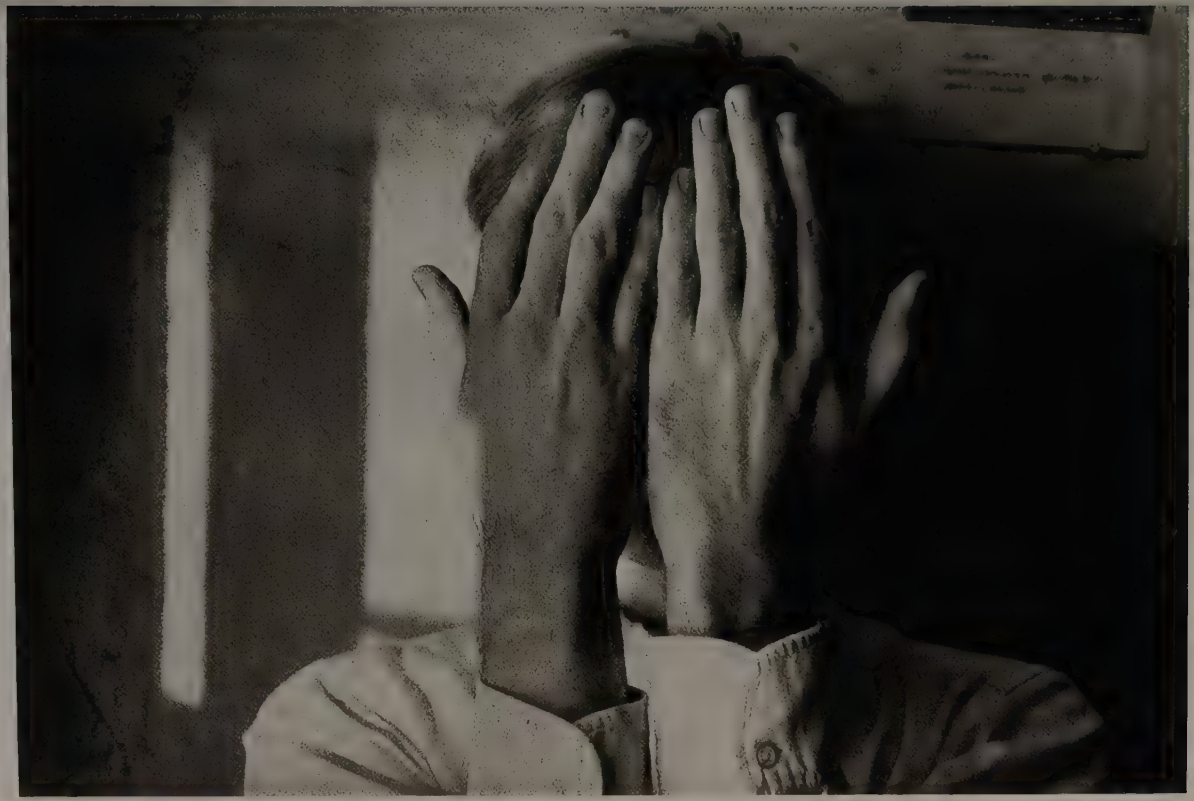


4.



5.

Andy Warhol, 1958.



BIOGRAPHY

1932 Duane Steven Michals is born on February 18, in McKeesport, Pennsylvania. His father, John Ambrose Michals, is a metalworker; his mother, Margaret Cecilia Matik, a cleaning woman. He spends his first five years with his grandparents because his mother resides with her employers.

1946 Michals is awarded a scholarship enabling him to register for the Saturday watercolor classes held at the Carnegie Institute in Pittsburgh.

1951 Thanks to another scholarship and earnings from spare-time jobs, he enrols at the University of Denver.

1953 Michals receives his Bachelor of Arts degree from the University of Denver. Although he was not an art major, he was very interested in Magritte, Balthus, and De Chirico. He enlists in the Army and is stationed in Germany.

1956 Having finished his military duties, he settles in New York and registers at the Parsons School of Design.

1957 He obtains his first professional job, as assistant art director for *Dance* magazine.

1958 Michals is hired by Time Inc., to do graphics for the advertising department. Just before leaving for a three-week trip to the USSR, he borrows an Argus C3 camera. During his travels in Russia, he seems to discover his true vocation, taking numerous pictures of children, sailors and workers. Home again, he takes a job in a graphic arts agency, which closes down six months later. He then decides to make a career out of his newfound interest in photography. With the help of the commercial photographer Daniel Entin, he begins a fruitful career in this field. His first professional jobs are a series of publicity photographs for the musical *The Fantasticks*. He receives regular assignments from such publications as *Show*, *Mademoiselle*, *Esquire*, and later from *Vogue*, *The New York Times*, *Horizon*, and *Scientific American*, as well as commissions from Revlon and Elizabeth Arden.

1963 First exhibition, at the Underground Gallery, New York.

1964–66 Michals photographs the deserted interiors of urban sites that are usually bustling with people and activity —laundromats, beauty parlors, subway stations, cafeterias, and theaters.

1966 He decides to people his sites with persons he uses as actors. Places and persons both participate in his stories and narratives, which represent dreams or parables and which unfold in sequences. At first, each sequence comprises six photographs; later he sometimes uses nine photographs (*Burlesque*, 1979), fifteen (*Take One and See Mt. Fujiyama*, 1975), or even twenty-five (*The Voyage of the Spirit after Death*, 1970).

1974 He introduces photographs accompanied by texts handwritten in the margins. These may be single photographs or several arranged in a sequence.

1979 He produces his first works combining photography and painting.

1980 At the beginning of a new decade, Michals seems to display, among other things, a new interest in politics and a marked concern for the "intolerance of the moral majority."

1991 Wins the International Center of Photography Infinity Award for Art, New York.

1992 Awarded an Honorary Fellowship, Royal Photographic Society, Bath.

1993 Becomes an Officier de l'Ordre des Arts et des Lettres, France. Wins the Century Award, Museum of Photographic Arts, San Diego.

2002 Duane Michals' archive is housed at the Carnegie Museum of Art, Pittsburgh.

SELECTED BIBLIOGRAPHY

Books by Duane Michals

Sequences, New York: Doubleday, 1970
Italian ed.: *Sequenze*, Milan: Forum Editorial, 1970

The Journey of the Spirit after Death, New York: Winterhouse, 1971

Things Are Queer, Cologne: Fotogalerie Wilde, 1973

Chance Meeting, Cologne: Fotogalerie Wilde, 1973

Paradise Regained, Antwerp: Foto+Film Centrum; Cologne: Fotogalerie Wilde, 1973

Take One and See Mt. Fujiyama, and Other Stories, New York: Stefan Mihal, 1976

Real Dreams: Photostories, Danbury, NH: Addison House, 1977. French ed.: *Vrais Rêves*, Paris: Editions du Chêne, 1977

Merveilles d'Egypte, Paris: Denoël/ Filipacchi, 1978

Homage to Cavafy: Ten Poems by Constantine Cavafy, Ten Photographs by Duane Michals, Danbury, NH: Addison House, 1978

Duane Michals: Photographs with Written Text, Apeldoorn: Van Reekum Museum, 1981

Changements, Paris: Herscher, 1981

A Visit with Magritte, Providence, RI: Matrix, 1981

Duane Michals: Photographs de 1958 à 1982, Paris: Musee d'Art Moderne de la Ville de Paris, 1982

Duane Michals: Photo Poche, Paris: Centre de National de la Photographie, 1983

Sleep and Dream, New York: Lustrum Press, 1984

Duane Michals: Photographs/ Sequences/ Texts 1958–1984, Oxford: Museum of Modern Art, 1984

The Nature of Desire, Pasadena, CA: Twelvetrees Press, 1986

Album: The Portraits of Duane Michals, 1958–1988, Pasadena, CA: Twelvetrees Press, 1988

Eros and Thanatos, Pasadena, CA: Twelvetrees Press, 1993

Salute, Walt Whitman, Santa Fe, NM: Twin Palms, 1996

Photographe de L'Invisible, Paris: Editions de La Martinière, 1999

Werkubersicht, Munich: Schirmer/Mosel, 1999

Questions Without Answers, Santa Fe, NM: Twin Palms, 2001

The House I Once Called Home, (exhbition catalogue), Dartmouth, MA: University of Massachusetts, 2002

The House I Once Called Home, London: Enitharmon Editions, 2003

Quantum & Metafisica, Dusseldorf: Galerie Clara Maria Sels, 2004

Foto Follies: How Photography Lost Its Virginity on the Way to the Bank. Göttingen: Steidl; London: Thames & Hudson, 2007

The Adventures of Constantine Cavafy, Santa Fe, NM: Twin Palms, 2007

Books about Duane Michals

The Photographic Illusion, text by Ronald H. Bailey. Los Angeles: Alskog, 1975
Duane Michals: Now Becoming Then, text by Max Kozloff. Altadena, CA: Twin Palms, 1990

The Essential Duane Michals, text by Marco Livingstone. Boston: Little, Brown; London: Thames & Hudson, 1997

SELECTED EXHIBITIONS

1963 The Underground Gallery, New York.

1965 The Underground Gallery, New York.

1968 The Underground Gallery, New York.
Art Institute of Chicago.

1970 Museum of Modern Art, New York.

1971 George Eastman House, Rochester, NY.

1972 Museum of New Mexico, Albuquerque, NM.
Art Institute, San Francisco.

1973 Galerie Delpire, Paris.
International Cultural Centre, Antwerp.
Kölnischer Kunstverein, Cologne.

1974 Frankfurter Kunstverein, Frankfurt.
Galeria 291, Milan.
Documenta, Turin.
School of Visual Arts, New York.
Light Gallery, New York.

1975 Light Gallery, New York.
Broxton Gallery, Los Angeles.

1976 Jacques Bosser, Paris.
Sidney Janis Gallery, New York.
Galerie Die Brücke, Vienna.
The Texas Center for Photographic Studies, Dallas.
Contemporary Arts Center, Cincinnati.
Ohio State University, Columbus, OH.
Felix Handschin Galerie, Basel.
Douglas Drake Gallery, Kansas City, MO.

1977 Galerie Breiting, Berlin.
Paul Maenz, Cologne.
G. Ray Hawkins Gallery, Los Angeles.
Philadelphia College of Art.
Focus Gallery, San Francisco.

1978 Douglas Drake Gallery, Kansas City, MO.
The Collection at 24, Miami.
Camera Obscura, Stockholm.
Galerie Fiolet, Amsterdam.
Sidney Janis Gallery, New York.
Fotogalerie Wilde, Cologne.
Akron Art Institute, Akron, OH.

1979 La Remise du Parc, Paris.
Canon Photo Gallery, Geneva.
Douglas Drake Gallery, Kansas City, MO.
The Collection at 24, Miami.
University of Denver Art Gallery, Denver.
Fotogalerie Wilde, Cologne.
Nouvelles Images, The Hague.
Nova Gallery, Vancouver.

1980 Carl Solway Gallery, Cincinnati.
Nouvelles Images, The Hague.
Susan Spiritus Gallery, Newport Beach, CA.
Museum of Modern Art, Bogotá.
Silver Image Gallery, Seattle.
Sidney Janis Gallery, New York.
Art Gallery, University of Pittsburgh.

1981 Galerie Fiolet, Amsterdam.
Gemeentemuseum, Apeldoorn.
Halstead Gallery, Birmingham, MI.
Swarthmore College, Swarthmore, PA.
Atlanta Gallery of Photography, GA.
Huntsville Museum of Art, AL.
Work Galerie, Zurich.
Colorado Photo Arts Center, Denver.
Philadelphia College of Art.
Fotografía vs. Realidad, Museo de Monterrey, Mexico.
The Photographer's Gallery, South Yarra, Melbourne.

1985 Sidney Janis Gallery, New York.

1986 Dickinson College, Carlisle, PA.
Galerie Samia Saouma, Paris.

1987 Sidney Janis Gallery, New York.
Art Center College of Design, Pasadena.

1988 Art Institute of Chicago.
Forum Gallery, Tarragona, Spain.
Duane Michals Photographies, FRAC Aquitaine, Bordeaux.
Artothèque de Caen, Caen, France.
Oregon Art Institute, Portland, OR.

1989 *Duane Michals Fotografien 1958–1988*, Museum für Kunst und Gewerbe, Hamburg.
Photographic Image Gallery, Portland, OR.
Sidney Janis Gallery, New York.
Salt Lake Art Center, Salt Lake City.

Spectrum Gallery, Light Impressions, Rochester, NY.

1990 Modern Art Center, Calouste Gulbenkian Foundation, Lisbon.
A Gallery for Fine Photography, New Orleans.
Fahey/Klein Gallery, Los Angeles.
Université Lumière, Lyons.
Museum of Photographic Arts, San Diego.
International Center of Photography, New York.

1991 Aspen Art Museum, Aspen,CO.
Sidney Janis Gallery, New York.
Robert Koch Gallery, San Francisco.

1992 Espace Photographique, Paris.
Portfolio Gallery, Edinburgh.
Sidney Janis Gallery, New York.

1993 Fahey/Klein Gallery, Los Angeles.
The Irish Gallery of Photography, Dublin.
University of North Florida, Jacksonville.

1994 Sidney Janis Gallery, New York.

1995 Right Gallery, Kamakura, Japan.
Hamiltons Gallery, London.
Robert Koch Gallery, San Francisco.
Hartwick College, Oneonta, NY.
Noorderlicht Photogallery, Groningen.
Photographic Center, Atlanta, GA.
Photomuseum, Braunschweig, Germany.

1996 Miami-Dade Community College, Kendall Campus Art Gallery, Miami.
Lynn Goode Gallery, Houston.

1997 Sidney Janis Gallery, New York.
Fahey/Klein Gallery, Los Angeles.

1998 Centro de Arte Reina Sofia, Madrid.
Picotte Gallery, College of Saint Rose, Albany, NY.
Musée des Beaux-Arts, Montreal.
Fotografisk Center, Copenhagen.
FNAC/Etoile, Paris.
Silver Eye, Pittsburgh, PA.
Irving Galleries, Palm Beach, FL.
University of Kentucky Art Museum, Lexington, KY.
Sprengel Museum & Jurgen Wilde Collection, Hanover.

1999 Center for Photographic Art, Sunset Cultural Center, Carmel, CA.
Odakyu Museum, Tokyo.
Fondazione Italiana per la Fotografia, Turin.
Photology, Milan.
National Gallery of Canada, Ottawa.
Hamiltons Gallery, London.

2000 Pace/MacGill Gallery, New York.
Palm Beach Photographic Center, Palm Beach, FL.
Daimaru, Osaka.
School of Visual Arts, New York.
Galerie Clara Sels, Dusseldorf.
Fundación Municipal de Cultura, Valladolid, Spain.

2001 Pace/MacGill Gallery, New York.
Galleria del'Arte Contemporaneo, Mestre, Italy.
Max Estrella Galería de Arte, Madrid.
Emerson Gallery, Hamilton College, Clinton, NY.

2002 Galerie Thierry Marlat, Paris.
SpazioFoto Credito Artigiano, Florence.
Galleria Carla Sozzani, Milan.
Sprengel Museum, Hanover.
Galerie Clara Maria Sels, Dusseldorf.
University of Massachusetts, Dartmouth,MA.

2004 Photology, Milan.
Galéria mesta Bratislavy, Bratislava.
Pace/MacGill Gallery, New York.

2005 Pace/MacGill Gallery, New York.
Galerie Clara Maria Sels, Dusseldorf.

2006 Mead Art Museum, Amherst College, Amherst, MA.
Musée d'Art Contemporain, Bordeaux.
Galerie Carla Sozzani, Milan.
The Grimaldi Forum, Monaco.
Smith College Museum of Art, Northampton, MA.
Robert Klein Gallery, Boston.

2007 Nohra Haime Gallery, New York.

2008 Equality Forum 2008, Sol Mednick Gallery, University of the Arts, Philadelphia.
Galerie Clara Maria Sels, Dusseldorf.
Thessaloniki Museum of Photography, Thessaloniki, Greece.
Centro Internazionale di Fotografia Scavi Scaligeri, Verona, Italy.

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